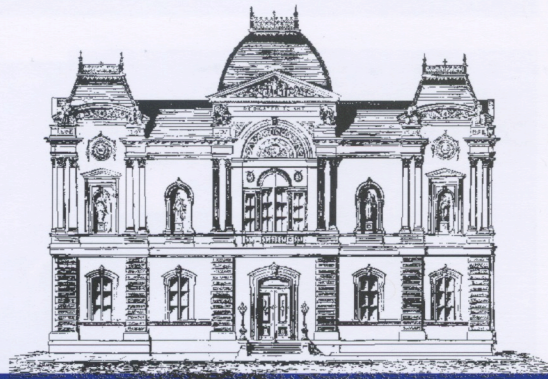


## James Renwick Alliance



Summer 1997

### The "Sentimental Journey" Craft Weekend: "Giving Form to Spirit"

By Sue Bralove, Deena Kaplan, Anne Milne, and Bob Sinclair

"The doing and the making is really about giving form to spirit." Those are the words of ceramist and teacher Bill Daley, speaking at a symposium jointly sponsored by the James Renwick Alliance and the Renwick Gallery of the National Museum of American Art. The symposium was one of many high points in this year's "Sentimental Journey" Craft Weekend, and "giving form to spirit" captures the essence of what made the weekend truly memorable.

Attendance was high: 110 people at the acquisitions meeting, 70 for Caucus Day, 120 at the reception for the Festival of Craft Education, 100 for the symposium, 250 for the gala, 67 for the Sunday tour. Especially noteworthy was the number of out-of-town Alliance and Caucus members on hand. Never far from anyone's mind was the Smithsonian Craft Show at the National Building Museum, jam-packed with exceptional artists and appreciative crowds.

#### Acquisitions

The weekend's first event was the acquisitions meeting, attended by Founding Members and members of the Alliance Board and the Craft Leaders Caucus. Curator-in-Charge Kenneth R. Trapp offered a varied group of 13 objects spanning all craft media for the group's consideration; the group voted in favor of acquiring all 13.



Led by Caucus Day Chair Sharon Buchanan and husband Bob (left), Craft Leaders Caucus members visit the White House Sculpture Garden

#### Caucus Day

Craft Leaders Caucus Day combined a stop at the White House, high-tech environmentalism, outstanding collections, and a healthy dollop of sentiment, not to mention weather that showed the Washington spring at its best. Under the guidance of Sharon and Bob Buchanan, the day began among the artworks of the White House Sculpture Garden; Caucus members then moved inside for a tour of the building's public spaces. Then it was off to the Washington office of WMX (soon to change its name back to Waste Management), where craft works by John Garrett, Susan Venable, and others were displayed in a setting where nearly everything — drywall, carpeting, tabletops — had been made using recycled and environmentally friendly material. Even the wood paneling had come from a certified sustainable forest.

Caucus members traveled next to the Virginia suburbs and the residence and art space of Dr. Glen Rhodes. Dr. Rhodes's home

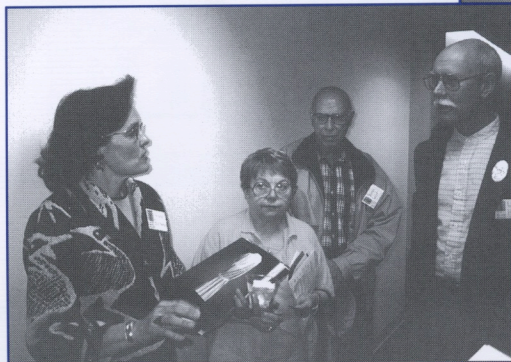
*continued on page 2*

#### TABLE OF CONTENTS

Craft Weekend .....	1-5
President's Column .....	6
Outreach Programs .....	7
Changes on the Board .....	7
Alliance Helps to	
Underwrite Book .....	7
Did You Know? .....	7
Alliance Calendar .....	7
Masters of the Medium .....	8
Spreading the Message .....	8
Acquisitions .....	9
Workshops .....	9
Ken Trapp Interview .....	10
President-Elect .....	11
Family Day .....	11
New Executive Asst .....	11
Contributors .....	12
Gallery Programs .....	13
Frost Prize Scholarship .....	14
Dan Dailey Lithographs .....	14

## Craft Weekend

continued from page 1



Sharon Buchanan, Sandra Oken, Bernie West, and Loyd Herman at WMX (above)



Glen Rhodes discusses his collection (right)

opened into stunning galleries displaying the works — chiefly prints and pre-Columbian and African objects — collected by Dr. Rhodes and his late wife, Bernice Nadler Rhodes. The group enjoyed lunch on Dr. Rhodes's patio and held a brief business meeting in which President Barbara Berlin welcomed new members and announced the election of her successor, Sue Bralove.

The last two stops of the day were the homes of Marc and Diane Grainer and Michael and Bernadette Monroe. In notes written for the visit, Marc Grainer says, "It's nice to know that we are not the only obsessive craft collectors." Only about half of their ceramic pieces can be displayed at any one time; their home, Marc says, has become a "perpetual warehouse." But an impressive warehouse it is. Much of their ceramic collection, studio furniture, and fiber art comes from England. Marc has lived there



Michael, Bernadette, and Ian Monroe

for extensive periods, and he has a clear affinity for the work of its craft artists.

At the Monroes', the group was welcomed warmly by Michael, Bernadette, and their son Ian. Artworks by both Bernadette and Ian could be found throughout the house. Michael

discussed the craft pieces on display, including several striking works by Albert Paley, and reminisced about his relationship with the Alliance and the Caucus during his tenure as Curator-in-Charge. As the group left, each participant received a personally inscribed copy of Michael's book, *The White House Collection of American Crafts*.

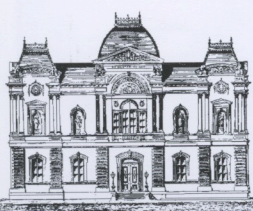
## The Festival of Craft Education

The first-ever Festival of Craft Education was held at the Renwick Gallery on Saturday and Sunday, April 26 and 27. Co-sponsored by the Gallery and the James Renwick Alliance, this festival brought together representatives of 23 of the nation's top craft schools who presented their programs to prospective students of all ages.

The event began with a meeting on Friday that enabled school representatives to familiarize themselves with each other's programs. The schools discovered that they shared many concerns and challenges, and they resolved to continue working together to the benefit of all.

A cocktail reception that evening, attended by members of the Alliance Board and the Craft Leaders Caucus along with special guests, marked the official opening of the festival. Betsy Broun, Director of the National Museum of American Art (NMAA), and Kenneth R. Trapp, Curator-in-Charge of the Renwick Gallery, welcomed everyone and spoke about the importance of the festival to the future of

continued on page 3



## James Renwick Alliance QUARTERLY Summer 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 works, and to support the Renwick Gallery of the National Museum of American Art, Smithsonian Institution, Washington, DC.

Editor:  
Bob Sinclair

Assistant Editor:  
Phil Brown

Graphic Design:  
Collette Conconi  
Eagle Design & Management, Inc.

Contributing:  
Jeremy Adamson  
Allen Bassing  
Sue Bralove  
Shelly Brunner  
Deena Kaplan  
John Kotelly  
Anne Milne  
Bob Sinclair

Photography  
Ellen Berlow  
Paul Parkman  
Bob Sinclair  
Bill Fitz-Patrick  
Bill Truslow

James Renwick Alliance  
Shelley Gollust,  
Executive Assistant

6801 Winterberry Lane  
Bethesda, MD 20817  
Tel: 301-229-2148  
Fax: 301-229-8407  
Internet: <http://www.jra.org>

*continued from page 2*

American craft. Alliance President Barbara Berlin thanked Co-Chairs Sue Bralove and Charlie Gailis for their work in turning the idea of a craft education fair into a reality. Participants then had a chance to visit with school representatives. The party continued into the night at the Capitol City Brewing Company.

The festival opened to the public on Saturday morning, attracting a steady stream of visitors who ranged from high school art students to retirees. In addition to learning about craft study opportunities, visitors enjoyed the demonstrations offered by Washington area artists. They also entered the drawing for prizes donated by local and national companies and schools. Each day there was a drawing for a \$500 James Renwick Alliance Craft Study Scholarship.

The staffs of the Renwick Gallery and the National Museum of American Art provided wonderful support for this complex event. The James Renwick Alliance provided funding, and Alliance members and friends furnished countless hours of volunteer time. A huge thank-you goes to all who helped make this first-time event such a success.

### **Symposium: "Making It"**

Thanks to Symposium Chair Andrea Uravitch for organizing this event, and to Terry Beaty for arranging for it to be held in Washington's Metropolitan Club. The Club was quite a formal setting by the standards of many of the presenters. Bill Daley reflected this minor culture clash by ceremoniously removing his tie at the end of his presentation.

With Kenneth R. Trapp, the Renwick Gallery's Curator-in-Charge, as moderator, five established craft artists spoke on the topic, "Making It": what it takes, and what it means, to be a successful craftsman. The five—ceramist

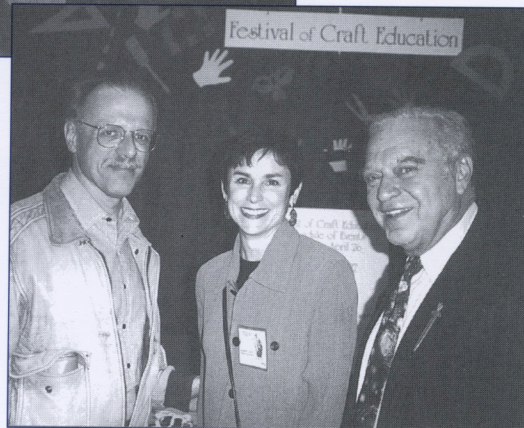


*Bill Daley speaks at the symposium*



*Sam and Alfreda Maloof talk at the Festival of Craft Education with NMAA Director Betsy Brown*

*Sue Bralove and Arthur Mason with Steve Loar*



Daley, fiber artists Randall Darwall and Maria-Theresa Fernandes, basket maker Mary Jackson, and furniture maker Peter Danko — all took intensely personal approaches. All spoke of the challenges they had faced: Maria-Theresa Fernandes's journey through many cultural continents, Peter Danko's efforts to find a niche in a world dominated by big manufacturers, Randall Darwall's move from teaching to full-time creation. Many spoke of the interaction with those who buy and use their work. Most were involved in some way with teaching, be it Mary Jackson's single-handed effort to revive a dying art or Bill Daley's work in an academic setting. All reflected on what it meant to follow the urge to exploit the potential of a medium. Some were skeptical that they really had "made it": "How do you measure success in craft?" was a constant theme.

All five left the audience more richly aware of what makes a craft artist tick. Their talks gave substance to Ken Trapp's assertion in his introductory remarks: "Art is a calling" that includes elements of a religious experience.

### **The Gala: "A Sentimental Journey"**

More than 250 people -- Alliance members and friends, craft artists, and representatives of the Smithsonian Institution and its National

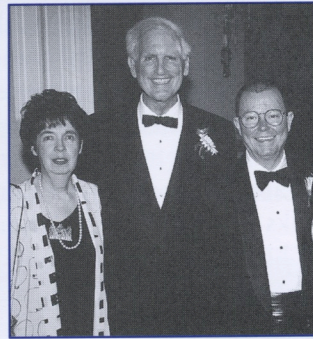
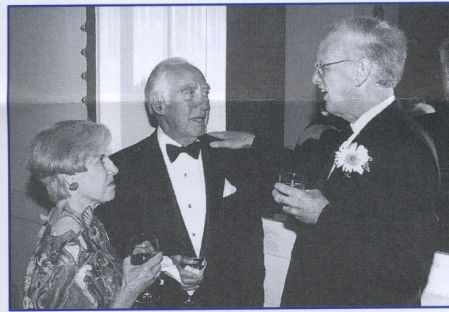
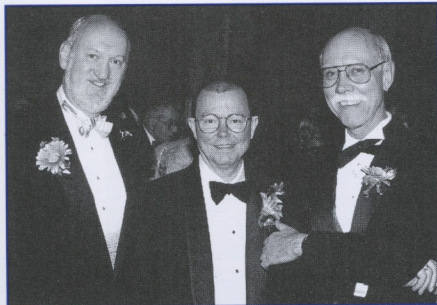
*continued on page 4*

## Craft Weekend

*continued from page 3*

Museum of American Art -- filled the grand ballroom of the Renaissance Mayflower Hotel to celebrate the world of craft and the double anniversaries of the Renwick Gallery and the James Renwick Alliance. Deena Kaplan, chair of the gala, welcomed everyone. The tables were covered with silver tablecloths that showcased the centerpieces, suitcases made of white and dark chocolate that carried through the "Sentimental Journey" theme.

Alliance President Barbara Berlin introduced I. Michael Heyman, Secretary of the Smithsonian Institution, who congratulated the Renwick Gallery and the Alliance on their respective anniversaries and spoke of future teamwork between the two organizations. Secretary Heyman



then passed the microphone to Ken Trapp, who spoke of those in the room as being part of a "family" united in their devotion to craft.

The program then continued with a ceremony recognizing the first recipients of the "Masters of the Medium" awards. Accepting in person were Harvey Littleton, Sam Maloof, and Albert Paley. Ursula McCracken, Director of the Textile Museum, accepted the award for Ed Rossbach, and Lee and Mel Eagle, Co-Chairs of the Craft Leaders Caucus, accepted the award for Peter Voukos.

The gala continued with dancing till midnight.

### The Sunday Tour

Kevin Berlin, standing in for his father Arnold, joined Norman Mitchell in leading Sunday's craft tour. The first stop was just a block from the Renwick Gallery, where Jean Efron led the group through the law offices of King and Spaulding. The collection features regional paintings, many from the Ashcan school. There are a number of craft pieces as well, including a two-panel commission by Lia Cook and glass works by Dante Marioni, Dale Chihuly, and Harvey Littleton.

Bernard and Sherley Koteen's home was the next stop. Theirs is one of the best-displayed private collections in Washington: uncluttered, unobtrusive, very livable. A new addition has given them room to put more pieces on view: a Judy McKie chair, a wonderful Betty Woodman pillow vase, a whimsical Isupov teapot, and many, many others. In Bernie's new office there is a Bob Trotman desk.

The group then visited Marshall and Shirley Jacobs's collection of African art and other crafts, including Marshall's turned-wood bowls. Shirley pointed out a fertility figure from Ghana which the mother ties around her waist during

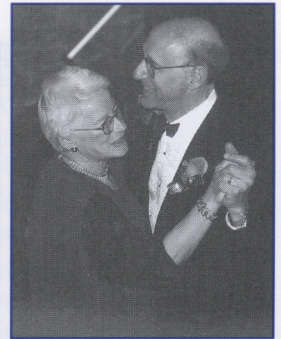
*From top and left to right: Curators-in-Charge, past and present: Michael Monroe, Kenneth R. Trapp, and Founding Director Lloyd Herman  
Scott Jacobson shows Dan Dailey's prints to Milton and Joan Baxt  
Secretary I. Michael Heyman with Dorothy and George Saxe  
Past Alliance presidents Paul Parkman, Mel Eagle, Jerry Paulson, Roger Kuhn, Elmerina Parkman, and Charles Gailis  
Barbara Berlin, Secretary Heyman, and Ken Trapp  
Alliance founding members with Lloyd Herman, Founding Director: Ruth B. Jamison, Paul Parkman, John and Donna Donaldson (representing Jean and John Michael), Lloyd Herman, Elmerina Parkman, Charles Gailis, and Ann Powers (not pictured: Anne and Ronald Abramson, Eleanor and Samuel Rosenfeld)*

pregnancy. Among the contemporary craft pieces were an Annie Richards pot and a Jane Sauer tower with over 100,000 knots!

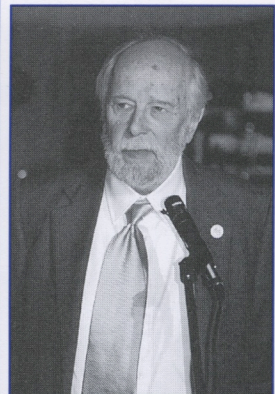
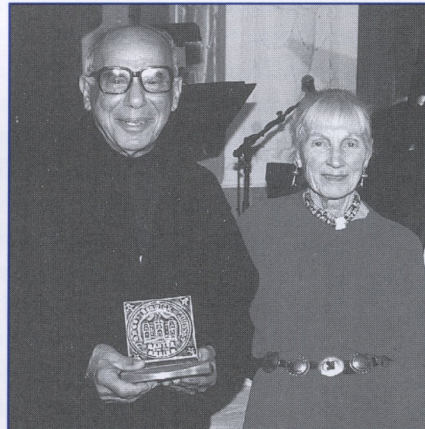
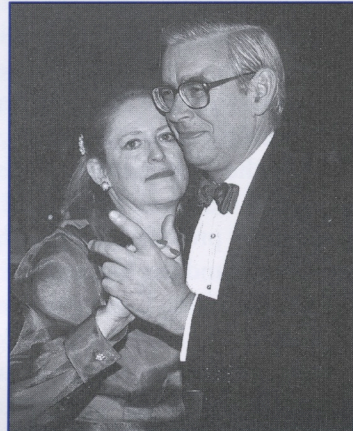
The new home of Elliott and Vivian Pollock, designed by the young African-American architect Michael Marshall, was the next stop. Michael was there to discuss the building, whose long entrance gallery is filled with craft pieces, including several Albert Paley works, Joan Danziger pottery, a Laney Oxman multi-vase piece, a Robert Arneson lithograph, and a trompe l'oeil Fraser Smith "quilt" on loan for the day from his booth at the Smithsonian craft show.

During lunch in the atrium of the building near the Glass Gallery, the group was entertained by raconteur (and Caucus member) Bernie West. We then went into the Gallery for a slide show delivered by Barry Sautner featuring his carved glass cameos. The final stop of the tour was Charles and Fleur Bresler's. As half of the group viewed the collection, the other half was treated to wood-turning demonstrations by David Frye and Phil Brown. The Breslers' own collection has a strong focus on turned wood and quilts; they also own objects that are made of wood but are hard to identify as such, including the work of Giles Gilson. A Frank Cummings portrait piece has been promised to the Renwick. Both Breslers have been active in Maryland politics, and the "political" wall with letters, photos, resolutions, etc., was almost as entertaining as the craft collection.

All in all, the day carried through the theme of education and at the same time provided a delightful view of Washington area collections.

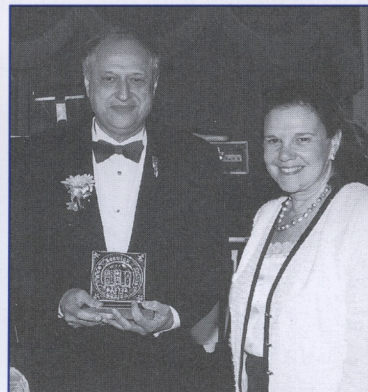
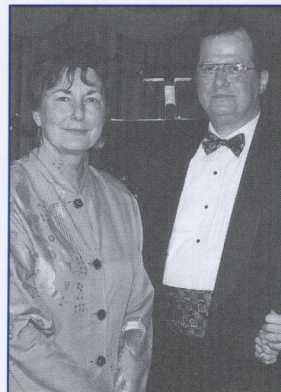


*Clockwise:  
Maria-Theresa Fenandes dances with Ken Trapp  
Belle and Roger Kuhn  
"Fred and Ginger" (Awards Co-Chairs Toni Gordon and John Kotelly)  
Anne Mehringer and Terry Beaty*



*First row, Masters of the Medium:  
Albert Paley  
Sam Maloof with wife Alfreda  
Harvey Littleton*

*Second row:  
Ursula McCracken, pictured with  
John Kotelly, accepting Ed  
Rossbach's award  
Lee and Mel Eagle, accepting  
Peter Voulkos's award*



*President and Chairs:  
Barbara Berlin with Weekend Chair Sandra Oken, Gala Chair Deena Kaplan, and Patron Coordinator Shirley Jacobs*



Thinking about the past two years gives me a feeling of great warmth. Our members remain devoted, enthusiastic, caring, proud to belong to the Alliance — and wonderful people too!

My list of thank-you's is endless. . . . Thanks to Board, Caucus, and ART members, to founding members, to past presidents, to committee chairs and their committees. . . . Thanks to Betsy Broun, Director of the National Museum of American Art, to Ken Trapp, Curator-in-Charge of the Renwick Gallery, and to their staffs. . . . Thanks to Lee and Mel Eagle of Eagle Design and Management, to Bob Sinclair, editor of the *Quarterly*, to Joan Wessel, editor of the *Craft Leaders Caucus Report*, and to Collette Conconi, the wizard at Eagle Design who actually produces our publications. . . . and to Jane Mason and the Home Page Committee. Thanks to retiring Executive Assistant Shelley Gollust, and welcome to Julia Brennan. Thanks to everyone else who helped make this such a wonderful two years.

Our Anniversary Craft Weekend was festive, fun, and educational. Again there are more people to thank than there is space. But I would like to single out Sandra Oken, the overall Chair; Gala Chair Deena Kaplan; Patron Coordinator Shirley Jacobs; Festival of Craft Education Co-Chairs Sue Bralove and Charlie Gailis; Acquisition Reception Chair Jackie Urow; Acquisitions Meeting Chair Jerry Paulson; Optional Dinner Chair Marilyn Barrett; Caucus Day Chair Sharon Buchanan; Festival Reception Chair Laurel Mendelsohn; Symposium Chair Andrea Uravitch; to Norman Mitchell and Arnold Berlin, who organized the Sunday tour; and to Dan Berger and other ART members, who were helpful with the Gala. And once again, Ken Trapp and the staffs of the Gallery and the NMAA played a critical role in the weekend's success.

Nor can I leave out the many artists who provided us with gifts, awards, and most important of all, insights during the weekend. The Masters of the Medium awards, brought into existence by John Kotelly and Toni Gordon, are a small symbol of our gratitude to craft artists.

I'm proud that, in honor of our anniversary, Dan Dailey has provided a set of four drawings that have been made into lithographs and beautifully packaged. Scott Jacobson of Leo Kaplan Modern coordinated this wonderful fund-raising project, and gratis, too. This is a very special collector's item; be sure to sign up for a set if you haven't already.

Many changes have occurred over the past two years. Not only does the Renwick Gallery have a new Curator-in-Charge, but the entire Smithsonian Institution has experienced funding cutbacks, thus increasing the need for funding from the private sector. Our Board has spent long hours toward the development of our view of a mutually beneficial working agreement between the James Renwick Alliance and the National Museum of American Art/Renwick Gallery. We are presently developing a consensus on the most vital points as we enter negotiations.

There has been another kind of change in the Alliance as well: growth. Our programs have expanded, and more members are involved in educational outreach, educational events, joint events, craft study tours, and our Web home page.

One of our greatest strengths is that our membership cares deeply about the Alliance, craft art, craft artists, craft education, and particularly the Renwick Gallery. Our challenge is to make the future the best it can be. Thanks to all, and I wish Sue Bralove and the new Board every success.

### "The Renwick at 25": The Alliance Contribution

Of the 111 objects in the Renwick Gallery's current anniversary exhibition, 12 are the gift, in whole or in part, of the James Renwick Alliance. Another 27 are the gifts or promised gifts of Alliance members.

## Outreach Programs Expand

By Shelly Brunner

Children from seven elementary schools in the District of Columbia visited the Renwick Gallery during April. The program, funded by the James Renwick Alliance, involved a two-part Museum experience focusing on the exhibit, "The Renwick at 25."

For the first time in the history of the Alliance outreach program, students completed an art project in an activity space that had been specially designed in the exhibit area. With several schools taking part for a second

or third time, the program has become an ongoing partnership between the Museum and the participating schools.

Essential to the success of all education at the Museum is the Renwick Gallery docent program. Twelve people have completed four months of docent training and will soon be certified. Beginning this summer, the Gallery will offer tours at noon for the general public as well as new opportunities for school and family programs.

## Changes on the Board

By John Kotelly

Virginia Friend, John Kotelly, Mary George Kronstadt, Anne Mehringer, and Rebecca Stevens leave the Alliance Board in June after completing the three two-year terms allowed under the bylaws. Barbara Berlin, who completes her term as President in June, will likewise be leaving the Board. Sue Pierce and Andrea Uravich are also retiring.

The following new Board members were elected at the May meeting:

- **Sharon Buchanan**, President of Artist Circle Limited. Sharon has been a Caucus member for three years. She

was Caucus Day Chair this year and Patron's Dinner Chair last year.

- **Melvin Cohen**, owner and Chairman of District Photo. Mel, also a Caucus member, is an avid collector of paintings and studio glass.
- **Shelley Gollust**, Executive Assistant to the Alliance for the past nine years. Shelley will be working full time for the Voice of America as a writer and editor after her retirement at the end of June.
- **Carlton Lewis**, a business consultant with an avid interest in craft furniture and turned wood objects. Carlton is a

former Board member of Washington's Arena Stage.

- **Laney Oxman**, caucus member and craft artist whose clay work is included in the White House Collection of American Craft. Laney designed the paddles used at both Alliance auctions, and she and her husband Michael coordinated the sale of gallery ads in this year's Gala program.
- **James Stockmal**, caucus member and business consultant with American Management Systems and an enthusiastic collector, primarily of turned-wood bowls. Jim serves on the Alliance's Web Page Committee.

## Alliance Helps to Underwrite Book

On May 5, the Board of the James Renwick Alliance approved a contribution of \$19,800 to offset some of the immediate expenses for a major book on the Renwick Gallery, to be produced by the Smithsonian Institution Press for delivery in the Spring of 1998. The book will have some 125 color plates, 40 black-and-white illustrations, biographies of some of

the artists, and two essays, one by Kenneth Trapp and the other by Howard Risatti of Virginia Commonwealth University. Additional color photography has been completed by Bruce Miller for the book, which is being produced as a premium for Smithsonian Institution contributing members. The publication run will be almost 80,000 copies.

## Did You Know . . .

By Allen Bassing

- In 1899, the former Corcoran Gallery of Art became the U.S. Court of Claims. The main picture gallery (now called the Grand Salon) was used as a courtroom and a file room.
- It was in 1965 that Smithsonian Secretary S. Dillon Ripley met with President Lyndon Johnson to ask that the building be turned over to the Smithsonian for use as a museum.
- The most popular exhibit (in terms of number of visitors) ever installed at the Renwick Gallery was "Masterpieces of Louis Comfort Tiffany" in 1989. The exhibit went on to the Metropolitan Museum of Art in New York City.

## James Renwick Alliance and Related Events 1997

### June

- 28 Birthday Party, black tie, wearable dazzle, by invitation, Renwick Gallery
- 29 Family Day, Renwick Gallery, no charge

### September

- 21 Craft Study tour to Frederick, MD

### October

- 13-16 Craft Leaders Caucus Study Tour to Wisconsin
- 16-19 SOFA Chicago

**TO REACH US**

with just a click

**BOOKMARK**

this special site

**James  
Renwick  
Alliance**

**http://  
www.jra.org**

## Masters of the Medium

By John Kotelly

At the James Renwick Alliance gala dinner "A Sentimental Journey" during Craft Weekend, each craft artist elected as a Master of the Medium received an award recognizing him for excellence in the following areas:

1. Consummate craftsmanship.
2. Influence in the designated media field.
3. Contributions to the craft field.

Each member is also a current or past member of the James Renwick Alliance Honorary Board.

The award was designed and sculpted by artist Kevin Berlin, and the award base was created by Robert Hacker of Newport Design. Both artists donated their time and designs to the JRA. The award was realized by Pewabic Pottery.

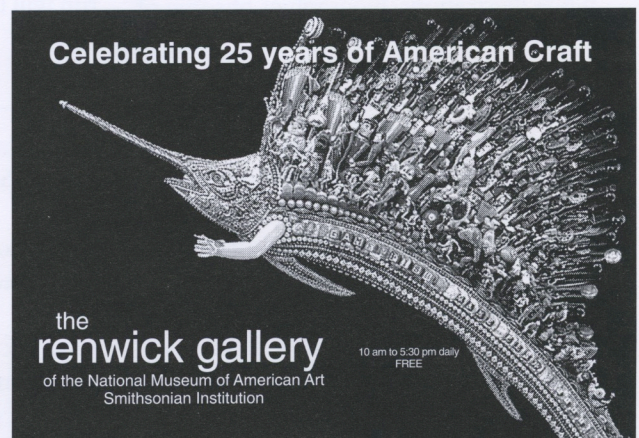
The Alliance also made a \$1,000 cash donation to the scholarship program of a craft school designated by each Master and made in their name. The five Masters honored selected the following schools:

- *Harvey Littleton*: Rhode Island School of Design
- *Sam Maloof*: Anderson Ranch
- *Albert Paley*: Rochester Institute of Technology, the College of Imaging Arts and Science
- *Ed Rossbach*: Haystack Mountain School of Crafts
- *Peter Voulkos*: California College of Arts and Crafts

For very detailed information on each Master of the Medium, and to see their work, please visit our web site at [www.jra.org](http://www.jra.org).

## Spreading the Craft Message

- WETA, the Washington-area Public Broadcasting station, is working with *AmericanStyle* magazine to develop a multimedia project on American crafts and studio arts. The project, entitled "Handmade: American Style," is to combine weekly broadcasts with videotapes and a Web site. During the recent Craft Weekend, Producer Linda Lewett interviewed Masters of the Medium Harvey Littleton, Sam Maloof, and Albert Paley, and taped footage of the Smithsonian Craft Show for a pilot program.
- The Masters of the Medium are also featured on the James Renwick Alliance Web page, with comprehensive curriculum vitas, lists of exhibitions and gallery holdings, and photos of representative works.
- A poster, "Celebrating American Craft," is available in the Renwick Gallery's Museum Shop. Also on sale is a set of five note cards showing objects in the Gallery.
- The Renwick Gallery will be featured until October in illuminated displays at Washington, D.C., subway stations. The advertisement, "Celebrating 25 Years of American Craft," (shown at right) features Larry Fuente's "Game Fish."





## This Spring's Acquisitions

The following are the 13 objects which the James Renwick Alliance voted to acquire for the Renwick Gallery of the National Museum of American Art, Smithsonian Institution:

### Kiyomi Iwata

**Revelation** (woven brass cloth with gold leaf applied over composite gold leaf, paints, and embroidered French knots)

### Lisa Gralnick

**Red Circle/White Ground** (hand-fabricated, hammered and soldered sterling silver and 18K gold with paper, glass, blood, and water)

### Susan Stinsmuehlen-Amend

**The Memory of Touch** (blown, cast, formed, engraved, and painted glass)

### Hank Murta Adams

**Gomer** (cast glass and metal)

### Myra Mimplitsch Gray

**Sugar Bowl and Creamer III** (raised, formed, and constructed copper)

### Daniel Clayman

**Cascade** (cast glass and bronze)

### Ann Gardner

**Collective I** (blown and found glass)

### Anne Currier

**Rollway** (hand built and glazed earthenware)

### Gary Erickson

**Dualidad** (glazed earthenware)

### Edward Moulthrop

**Hackberry Spheroid** (hackberry wood from Georgia)

### Eric Hilton

**Storm** (kilnformed crystal ground, cut, and polished; granite base)

### Richard Jolley

**Nine Views** (blown, acid-etched, and assembled glass)

### Toots Zynsky

**Hot Chaos IV** (extruded, fused, and slumped colored glass threads)

## Randy Shull Conducts a Workshop

On April 5, Alliance members had the opportunity to participate in a workshop conducted by furniture designer Randy Shull at Washington's Maret School. From his home in North Carolina, Randy brought a lozenge-shaped table that he had recently made. The table was decorated with a seemingly random pattern in blue and red. Under Randy's

watchful eye, *below*, participants applied layers of special artist's acrylic paints over the pattern in a variety of yellows, oranges, red-oranges, and golds. The piece was then sanded down, exposing elements of the many underlying layers.

Some of the participants, including Phil Brown, brought their own work to decorate. Phil experimented with applying patterned layers of paint to one of his turned bowls. *At left*, he discusses the process with Randy as he begins.



Randy Shull and Phil Brown



Some participants enjoying Randy Shull's workshop

## Kenneth R. Trapp: "I Start with the Work of Art Itself"

By Bob Sinclair

"The Renwick at 25," the current exhibit at the Renwick Gallery of the National Museum of American Art, began life as a filler, according to Curator-in-Charge Kenneth Trapp. A previously scheduled exhibit had been postponed and there was nothing on the docket that took account of the Gallery's 25th anniversary. Working under a tight deadline, Ken put together the anniversary exhibition to fill the gap.

But the exhibit has had results that were "never planned and never expected." In particular, says Ken, setting it up forced him to "begin to look at the collection, analyze it, and develop wish lists." He sees a particular need for works from the period between the two World Wars. In terms of specific artists, he would like to add works by ceramists Antonio Prieto, Arthur Baggs, Edwin and Mary Scheier, Glen Lukens, Laura Andreson, and Maija Grotell; by metalworkers Margaret DePatta and Samuel Yellin; and by glass artists Dominic Labino, Marvin Lipofsky, and Lino Tagliapietra.

Making up the wish lists, in turn, raised difficult questions about who counts as an *American* craftsman. Tagliapietra, for instance, teaches in the United States and has enormous influence here. But he was born in Italy and still lives there, although he visits this country often. Is his U.S. connection sufficient to qualify him as an American? Ken would answer affirmatively: "We're already a global village." And can we exclude current work by Native American craftsmen—work that "the galleries avoid because we think of tribal or native art as locked in time"?

Working on the exhibit also led Ken to look again at the question of how to define the term *craft*. "In going for the bull's-eye" in our

definitions, he suggests, "we miss the target." Ken believes it is more useful to talk in terms of parameters:

- Craft is always concerned with *materials*.
- Craft makes reference to *traditions*.
- Craft involves a "constant play with *function*."
- Craft makes constant reference to the *human body*.

This list makes it clear, he concludes, that craft and decoration are allied arts.

Asked about his vision for the Renwick Gallery, Ken responds, "I think what's in the collection should reflect what's happening in America on the part of Americans." "I'm building on what's already there," he adds. But he aims to be more inclusive, and he would argue with those for whom "the idea of inclusion seems to come with the idea of exclusion." He also aims to make the collection sufficiently large and representative that parts of it can be sent on tour, "to show the public, 'Here's what we collect.'" He sees a need to mount more shows of the permanent collection; hence his interest in the collection's reinstatement that got underway this spring.

Ken has a more far-reaching vision as well. "Museums," he says, "have forfeited their responsibility to validate artists." He thinks private galleries have taken over this function, and he hopes to reestablish a bigger role for museums in the process.

How does Ken judge a work's merit? "I start with the work of art itself," he says; he consults with colleagues; he reads. "Any interested party is more than free to make suggestions." But "I trust my eye after a while. . . . In 27 years



Ken Trapp leads a tour of the "Renwick at 25" exhibit.

I've never had the experience where my initial gut reaction went against my later experience. My gut reaction becomes more definite." He doesn't shy away from quirkiness; in fact, "I don't know what unquirkiness is." And he prides himself on his openness to relatively unknown artists: responding to suggestions that he isn't sympathetic to well-known craft practitioners, he asks, "Known to whom?"

A few of the pieces in the "Renwick at 25" exhibit were donated by Ken himself. When asked about this, he responds, "I'm not really a collector. I don't have the time, the interest, or the money. But frequently I'm my own best patron, and it was time to release some of them." He had owned the Beatrice Wood piece in the exhibit for ten years; it was the first thing he saw when he got up in the morning. But "we're merely the renters and caretakers" of craft pieces. Besides, he concludes, a piece that is in your possession for a long time becomes such a part of you that you never really give it up.

---

## The Alliance President-Elect: Sue Bralove

---

"Craft has given me great pleasure over the years," says incoming Alliance President Sue Bralove. "I enjoy doing it, but to a larger extent viewing it and using it. I've also gained tremendous pleasure working with Alliance members, and I expect that to continue."

Sue brings broad experience to her new job. She made her first jewelry as a girl at summer camp, and she has worked with both jewelry and weaving as an adult. She was an art major at Pembroke College, Brown University, and then received a master's degree in early childhood education from Bank Street College in New York City. After moving to Washington, DC, she taught at the National Child Research Center. In 1985 she added a master's degree in architecture from Catholic University, and she still practices the architect's trade from her home office.

When Sue's classmate, Jackie Chalkley, opened her first craft gallery in Washington, Sue was the second staff member hired. This job, says Sue, helped familiarize her with the local craft scene. She has attended three summer sessions at Haystack—not surprising, given that she has vacationed in Maine since childhood. Her involvement with the James Renwick Alliance also has a Maine element: "I cut my teeth organizing the Craft Leaders Caucus trip to Maine in 1993," she says.

As James Renwick Alliance President, Sue envisions the Alliance as a place where lovers of craft can "have a good time while they deepen their knowledge and appreciation of American craft." She has several specific goals as well: One is to solidify the Alliance's relationship with the National Museum of American Art and

the Renwick Gallery. As a result of the work done over the last several months, she foresees an early agreement delineating the role of the Alliance vis-à-vis NMAA and the Gallery. Another is to continue the process of streamlining the functions of the Alliance Board. "Our programs have become so much more complex over the last 15 years," she says. "The discussions with NMAA and the Gallery have helped the Board clarify the identity of the Alliance, and we need to build on those insights."

Above all, she wants to encourage more members to participate in Alliance activities. Sue is specifically looking for ways of involving more members in committee work. "With all the resources of electronic communication," she says, "there is no reason we can't spread the work more broadly."

Sue and her husband Steve, a financial adviser, live in Washington, DC. Between them, they have four children and a dog named Sophie.

---

## Renwick Gallery Family Day: June 29

---

Be sure to include the Renwick Gallery's Family Day in your plans for Sunday, June 29. Performances, puppet shows, and hands-on workshops are on the docket, and the Gallery will offer tours of both the "Renwick at 25" exhibit and the reinstated permanent collection. Complete programs, each lasting about 1½ hours, will begin at 11 am and 1:30 pm. Rumor has it that there will also be a birthday cake.

---

## Meet the New Executive Assistant

---

On July 1, Julia Brennan takes over from Shelley Gollust as the Executive Assistant of the James Renwick Alliance. A graduate of Barnard College, Julia is a textile conservator who worked first at the National Textile Museum and then as a freelance consultant. She also has extensive experience in program management and outreach. "Shelley's shoes will be hard to fill," she says, "but it's an honor to be just the second person to hold this position."



Julia Brennan

## Recent Membership Contributions to the Alliance

The Alliance welcomes the membership gifts of the following contributing members, received between April 15, 1996 and April 15, 1997.

### Benefactors

Anne & Ronald Abramson  
Marilyn & John Barret  
Ryna & Melvin Cohen  
Sonnie & Bill Dockser  
Rebecca Klemm  
Sherley & Bernard Koteen

### Craft Leaders

Linda & Marshall Ackerman  
Esthy & Jim Adler  
Dale & Doug Anderson  
Lisa & Dudley Anderson  
Judy & Robert Aptekar  
Lillian & Dr. Ellis Berkowitz  
Barbara & Arnold Berlin  
Michele Berman  
Mrs. Judith & Martin  
Bloomfield  
Dr. & Mrs. Philip Bobrow  
Joan N. Borinstein  
Karen Johnson Boyd  
Cynthia Boyer  
Susan & Steven Bralove  
Shelly & Tom Brunner  
Sharon B. Buchanan  
Helen Canzoneri  
Jackie Chalkley & C. Wayne  
Callaway, M.D.  
Simona & Jerome A. Chazen  
Marcus Cohn  
Suzanne & Norman Cohn  
Ruth & Richard Conant  
Mr. & Mrs. Alexander Cook, Jr.  
Libby Cooper & JoAnne Cooper  
Mr. & Mrs. Thomas G. Cousins  
Jeffrey P. Cunard  
Barbara & Sidney Dickstein  
Marcia Docter & Alan K.  
Docter  
Leatrice & Melvin Eagle  
Sandra & Gerald Eskin  
Daphne & Peter Farago  
Linda Feinberg & Jeffrey  
Bauman  
Betty & Wes Foster  
Shelby & Frederick Gans  
Mrs. Edwin A. Gee  
Judith F. Geller  
Mr. & Mrs. Louis Glickfield  
Toni & Bob Gordon  
Diane & Marc Grainer  
Mary Peterson Hartzler &  
Alfred James Hartzler  
Charlotte K. Heil  
Lloyd E. Herman  
Robyn & John C. Horn  
Shirley & Marshall Jacobs  
Mr. & Mrs. Jerome A. Kaplan  
Wendy & Mike Kirst  
Susan L. Klaus  
Mr. & Mrs. Robert R. Kogod  
Dr. Ellen Kollar & James D.  
Stockmal  
Colleen & John Kotelly  
Mary George Kronstadt  
Edward J. Lenkin & Katherine  
Meier  
Maurine Littleton  
Herta Loeser  
Diane & John Marek

Jane & Arthur K. Mason  
Darle & Patrick Maveety  
Anne Mehrlinger & John T.  
Beaty, Jr.  
Dr. Robert & Laurel  
Mendelsohn  
Lenel Srochi-Meyerhoff & John  
Meyerhoff  
Ann M. Milne & Milton Milne  
Sandy & Norman Mitchell  
Clemmer & David Montague  
Donna Moog  
Sandra & Gilbert Oken  
Laney & Michael Oxman  
Elmerina & Paul Parkman  
Gwen & Jerome Paulson  
Muriel Miller Pear & Philip Pear  
Margaret & Jerry Pennington  
Carol Ridker  
Aviva & Jack Robinson  
Wendy & Steve Rosen  
Mr. & Mrs. George Saxe  
Linda Schwabe & Stephen  
Elmont  
Irene S. Sinclair  
Bernice & David Stearman  
Rebecca A.T. Stevens & Gary G.  
Stevens  
Jamiene Studley & Gary J.  
Smith  
Linda Sullivan  
Grace E. Taylor  
Jacqueline D. Urow  
Barbara Waldman and Dennis  
Winger  
Joan S. Wessel  
Mimi & Bernard West  
Janis & William Wetsman  
Marina & Victor Whitman  
Sandra and Steven Wolfe  
Anita & Ronald Wormick  
Mr. & Mrs. Robert Zuckerman

### Patrons

John & Cissy Anderson  
Judy & Ben Hofheimer  
Michael W. Monroe  
Patricia B. Petrou  
Stefan & Marilyn Tucker

### Sponsors

Helen Banes  
Mr. and Mrs. Milton Baxt  
Fleur S. Bresler  
Chase Bruns  
Leonard & Frances Burka  
Gary O. & Jean L. Cohen  
Solveig & Wendell Cox  
Jean Efron  
Mr. & Mrs. Richard England  
Jere Gibber & J.G. Harrington  
Amye & Paul Gumbinner  
Brenda & Sanford Guritzky  
Sally & Ned Hansen  
Joan W. Harris  
John Hechinger  
Mr. and Mrs. Robert Judelson  
Mr. and Mrs. Jack Kay  
Belle & Roger Kuhn  
Judy Licht  
Mr. & Mrs. Harvey Littleton

Vera & Dr. Robert G. Loeffler  
Joan Lunney & William Idler  
James McRae  
Ann K. Morales  
Myrna & Sheldon Palley  
Mr. & Mrs. R. L. Robertson  
Mary Cobb Rousselot  
Amy Schaffer & Brad Silberberg  
Carol & Ronald Sekura  
Thomas & Francoise Stone  
William & Jill Steinberg

### Donors

B.J. Adams & Clark G. Adams  
Ms. Dana Romalo Andrews  
Mr. & Mrs. William Appler  
Mr. & Mrs. Jerome M. Ash  
Evelyn Asrael  
Marilyn B. Austern  
Ralph Bacerra  
Debra Baker  
Herbert Balderson  
Harley Baldwin  
Mr. & Mrs. Robert Barnhouse  
Nancy Barr  
Henry Barrow  
Dalene Barry & Joseph Dean  
Bonnie Beamer & Richard  
Young  
Ann & Irwin Bear  
Deborah Bedwell  
Jeanne Beekhuis  
Linda Beers  
Janet & Morton Berfield  
Tony Berlant  
Mr. & Mrs. William Berley  
Ellen R. Berlow  
Leonora Bernheisel  
Helen & Jack Bershad  
Esther B. Blackburn  
Jack Blanton  
Jill & Sheldon Bonovitz  
Linda Boone  
Paula Botstein M.D.  
Ehel S. Brody  
Gail M. Brown  
Phil F. Brown  
Christopher Brownawell  
Mr. & Mrs. B. B. Burgunder Jr.  
Lillian Burka  
Mary Alice Burke  
Michael Burr  
Christine E. Carnavos  
Nancy Trimble Carter  
Garth Clark  
Leslie & Matt Cohen  
Willi Colino  
Mrs. Cissel Gott Collins  
Pat & Martha Connell  
Arlene Coppel  
Anne Crane  
Myron & Mary Curzan  
William P. Daley  
Mr. & Mrs. Stuart Davidson  
Judy Deason  
Vera & Ralph Deckelbaum  
Roseline Delisle  
Donna & John Donaldson  
Jeanie McKee Dunivin  
Geni Dunnells  
Anne Durand/Arts Afire Glass  
Gallery

Brian Dursam  
Kip Eagan  
Lucinda Edinberg  
Becky Edmundson  
Mr. and Mrs. Charles Edson  
Electric Glass Gallery  
Brenda Erickson  
Gudrun Ernst-Hrizuk  
Ms. Merle Fabian  
Suzanne Farver  
Christine Federighi  
Mr. & Mrs. Harold B. Finger  
Arline M. Fisch  
Mel Fisher  
Ruth & Barry Fishman  
Marilyn Forrest  
Dr. Joel Frader & Dr. Ann  
Thompson  
Mr. & Mrs. Stuart Frankel  
Patricia & Verrick French  
Howard & Sherlee Friedenberg  
Art Friedman  
Barbara & Arthur Friedman  
Maryann & Al Friedman  
Rhona Wolfe Friedman  
David Fry  
Dick Fryklund  
Charles Gailis  
Mr. & Mrs. Martin Gellert  
Sarah G. Glickenhau  
Ruth Gowell  
David & Mary Winton Green  
Daniel Greenberg  
Mr. & Mrs. Louis Grotta  
Phyllis and Paul Groves  
Helena Gunnarsson  
Susan & Lawrence Harris  
Anne Gould Hauberg  
Connie Healy  
Carolyn Hecker  
Margot R. Heckman  
Jeanne Heimann  
Bruce Helander  
Douglas & Michael Heller  
Mr. & Mrs. Stephen Hersh  
Theodore Hester  
Sheila Hoffman  
R. Anthony Howard  
Mary & Richard Howe  
Ann Hurley & David Lange  
Mrs. Gabriella Isaacson  
Ruth Jamison  
Gloria & Solomon Kamm  
Richard A. Kasten  
Dena & Morton Katzenberg  
Susan & Neil Kaye  
Mr. & Mrs. Frank W. Keeney  
Lisa Kimball  
Dr. & Mrs. Edward Kirby  
Larry Kirkland  
Jody & Dick Klein  
Judith & Jonathan Knight  
Sheryl & Tim Kochman  
Janet Kohn  
Lt. Col. & Mrs. William Konze  
Vivian B. Kramer  
Susie Krasnican  
Betsy Kubie/Crafts America  
Myra & Stephen Kurzbar  
Gayle & Jerome Landy  
Jack Lenor Larsen

Charlotte LeGates  
Phyllis & Mort Lessans  
Jackie Levinson  
Marjorie B. Levy  
Andy & Ginny Lewis  
Dr. & Mrs. Randall J. Lewis  
Nancy Lovendahl & Scott  
Keating  
Fran Luckoff  
John Luebtow  
Lois Lunin & David V. Becker  
Marian A. Lund  
Joanne & Lee Lyons  
Dolly L. Maass  
Mr. & Mrs. R. Andrew Maass  
Nancy & Robert Magoon  
Julianne Mahley  
Elaine & Paul Marks  
Jane G. Mayer  
Karen S. Mayers  
Dr. & Mrs. Frederick Meyers  
Brad Miller & Mollie Favour  
Claire B. Milton  
Mr. & Mrs. James K. Mitchell  
Lillian Mones  
Ann Moore  
Sidney Moore  
Page S. Morahan  
Dahlia Morgan  
Dr. Alvan & Suzanne Morris  
Lynda & Joel Mulhauser  
Joan Neiman  
Gail Neeson & Stefan Edlis  
Ursula Ilse Neuman  
Barbara & Ed Okun  
Christine Orr-Cahill  
Sandy & Jerry Oshinsky  
Suzanne Patrick  
Mary & James Patton  
Mr. & Mrs. Michael Pelavin  
Julie Perlman  
Frances J. Pickens  
Francine & Benson Pilloff  
Sylvia & Coleman Raphael  
Kathleen A. Ream  
Ellen Reiben/Jewelers' Werk  
Galerie  
Jane & Harvey Rich  
Dr. & Mrs. Harold Rodman  
Burt Rodriguez  
Carol Rose  
Jean Rose  
Stewart G. Rosenblum  
Karen & Michael Rotenberg  
Mary Cobb Rousselot  
Susan & Alan Roth  
Le Rowell  
Kathy Sackheim  
Donald Saff  
Helene Safire  
Marideth Sandler  
Barry Sautner  
Jan Schachter  
Judith Schaecter  
Betty & Lloyd Schermer  
Janet Shiff  
Mr. & Mrs. Donald Schlenger  
Helen & Paul Schmitz  
Barbara Schneider  
Lauren Schott & David Page

*continued on page 13*

## Renwick Gallery Public Programs

By Allen Bassing

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

### June

#### 12 (Thursday)

Video, 10 am to 3 pm (continuous). "Autio Makes Night Music." Follow ceramic artist Rudy Autio as he goes through the process of making a sculptural vessel, from construction to painting, drawing, and glazing (40 minutes).

#### 13 (Friday)

Lecture/Demonstration, noon. In the Victorian ambience of the Renwick Gallery's Grand Salon, Programs Coordinator Allen Bassing will discuss late 19th-century manners, using fashionable clothing of the period. (Supported by the National Museum of American History)

#### 22 (Sunday)

Gallery Talk, 3 pm. Renwick Gallery Curator-in-Charge Kenneth Trapp will survey the reinstallation of the contemporary craft collection. Please meet in the lobby.

#### 26 (Thursday)

Video, 10 am to 3 pm (continuous). "Autio Makes Night Music." Follow ceramic artist Rudy Autio as he goes through the process of making a sculptural vessel, from construction to painting, drawing, and glazing (40 minutes). (Repeat of June 12)

#### 29 (Sunday)

Family Day, 11 am to 3 pm. As part of the Renwick Gallery's 25th anniversary celebration, families are invited to join in activities that relate to contemporary American craft. Events will include performances, puppet shows, hands-on workshops, and exhibition tours. Complete programs, each lasting about 1½ hours, will begin at 11 am and 1:30 pm. (Supported by the Pearl Rappaport Kaplan Fund, the Eistophos Club, and the Stephen Thurston Memorial Fund)

### July

#### 10 (Thursday)

Video, 10 am to 3 pm (continuous). "Functional Pottery" illustrates work by 48 American ceramists, including John Glick and Paula Winokur, who are represented in the Renwick's permanent collection (24 minutes).

#### 11 (Friday)

Lecture, noon. Programs Coordinator Allen Bassing will survey the metal work and pottery making of 18th and 19th century America, showing work mainly crafted for home use.

#### 17 (Thursday)

Video, 10 am to 3 pm (continuous). "Functional Pottery" illustrates work by 48

American ceramists, including John Glick and Paula Winokur, who are represented in the Renwick's permanent collection (24 minutes). (Repeat of July 10)

### August

#### 21 (Thursday)

Video, 10 am to 3 pm (continuous). Woodturner and carver Michelle Holzapfel is shown working in her Vermont studio. She shares the techniques and personal aspects of creating sculptural vessels and still-life forms (11 minutes).

#### 22 (Friday)

Lecture, noon. Programs Coordinator Allen Bassing discusses wood-carving in 19th century America, with examples of shop figures, trade signs, carousel and ship carvings, weathervanes, dolls, and birds.

#### 28 (Thursday)

Video, 10 am to 3 pm (continuous). Woodturner and carver Michelle Holzapfel is shown working in her Vermont studio. She shares the techniques and personal aspects of creating sculptural vessels and still-life forms (11 minutes). (Repeat of August 21)

continued from page 12

Betty Schulman  
Rita & Bernard Segerman  
Arlene Selik  
Michelle Sender  
Arlene Shaffer  
Paul & Deane Shatz  
Joan Shipley  
Peter Shire  
Pearl & Warren Siegel  
Anna Silver  
Harriet Silverman  
Margaret Q. Simons  
Lois Slavkin  
Mrs. Albert H. Small  
Liz & Manny Smith  
Rick & Ruth Snyderman  
Paul Soldner  
Mrs. Hilbert Sosin  
Sandra Spence & Stanley  
Robertson  
Rod & Gloria Stone  
Dick Sullivan  
Dr. & Mrs. Edgar Sweren

Joan Takayama-Ogawa  
Barbara Tober  
Karen & Gianni Toso  
Helene & Philip Tucker  
Andrea & Joe Uravitch  
Elyse Vinitzky & Walter Retzsch  
Craig Vitti  
Gillian Von Drehle  
Rose Mary Wadman  
Leah & Richard Waitzer  
Geoffrey & Wendy Walker  
Jessie Moser Ward  
Judith S. Weisman  
Dr. & Mrs. Sam Wells  
Theresa K. West  
Robert & Paula Winokur  
Nancy & David Wolf  
Julia Wright  
Meredith Wright  
Magenta Yglesias  
Dr. & Mrs. Herman Zuckerman  
Miriam & Julius Zweibel

*ART - Alliance for the Renwick  
Tomorrow*  
Danielle & Kevin Berlin

Josh Eagle  
Richard Grainer  
Catherine Hills  
Martin Huberman  
Leslie Lane  
Loretta Maffei, M.D.  
Rebecca Ravenal  
Elizabeth Rogan  
Janet M. Woods  
Susan Morris & Ship Newell  
Wendy Wasserman & Michael  
Schiffer

*Guild - Participating Craft  
Artisans*  
James M. Banner Jr. & Phyllis  
Hirschkop  
Sara Brown  
Dr. and Mrs. Amos Chernoff  
Shirley Chernow  
Ann Citron  
Susan Cohen  
Judith Kogod Colwell  
J.A. & M.A. Cook  
Denise Dickens  
Elizabeth Drachman

John Garrett  
Linda Hesh  
Jackie Hildebrand  
Peggy Whitney Hobbs  
Mary Lee Hu  
Estelle Jacobs  
Marcia Jestaedt  
Marie Kramer  
Susan Krasnican  
Harriet Lembeck  
Dr. and Mrs. Edward Leonard  
Silvia Lichtenstein  
Jan Maddox  
Lois & Cliff Mansfield  
Patricia McLaughlin  
Peggy McMahon  
Elizabeth Mears  
Dominie Nash  
Barbara Ray  
Monique Ridet  
Becky Rife  
The Rosenthal Collection  
Rita Sharon  
Ruth P. Siegel  
Robert Sperry & Patti Warashina  
Robert Strauss

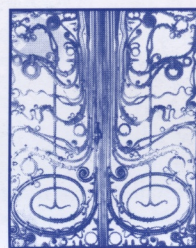
Beatrice W. Swartchild  
Carle Tese  
Lea Topping  
Lois Washinko  
Joseph Werner  
Donna Zalusky

*Contributors*  
Sam Gorelick  
Bobbie Greer  
Ida Jervis  
Susan Kakesako  
Marcia Lewis & Larry Hunter  
Mr. & Mrs. Robert Mann  
Mr. & Mrs. Kurt Matzdorf  
Joyce Michaud  
Mr. & Mrs. Ayers Morison  
Cynthia Schira  
Mr. Philip Steptoe  
David Tannous  
Dennis Trombatore  
Pamela Troutman  
Barbara Wolanin

Albert Paley, Portal Gates, 1974, Hand-wrought and forged steel, brass, and copper, 90 1/4" x 72 1/2".  
Commissioned for the Renwick Gallery of the National Museum of American Art, Smithsonian Institution.

6801 Winterberry Lane  
Bethesda, MD 20817

James  
Renwick  
Alliance



PRESORTED  
FIRST CLASS MAIL  
US POSTAGE  
PAID  
HEYMAN MAILING  
SERVICE

## Nominations Invited for 1997 Frost Prize for Scholarship in American Crafts

By *Jeremy Adamson*

Nominations are invited for the 1997 Patricia and Phillip Frost Prize, an award given biennially by the Renwick Gallery for outstanding scholarship in the field of American craft. A cash award of \$2,000 will be made to the author of a book-length publication that provides new insight into works of craft, the artists who made them, or aspects of craft history and theory. Monographs, exhibition catalogues, catalogues raisonnés, and collected essays published in 1994, 1995, 1996, and 1997 will be considered by three jurors.

The deadline for nominations is July 31, and the winner will be announced next December. The two previous prize-winners were *Nebraska Quilts and Quiltmakers* (1993) and *The Arts and Crafts Movement in California: Living the Good Life* (1995).

To nominate a publication, send a letter indicating its scholarly significance to: Frost Prize, Office of the Curator-in-Charge, Renwick Gallery MRC 510, Smithsonian Institution, Washington DC 20560

## Dan Dailey Limited Edition Lithographs

In honor of the James Renwick Alliance's 15th Anniversary and the Renwick Gallery's 25th Anniversary, the Alliance has commissioned Dan Dailey to produce one hundred linen portfolios with four 11" x 15" limited edition lithographs. The price for the four lithograph suite is \$550. All funds raised will go to the James Renwick Alliance in support of acquisitions and educational programs.

The suites were coordinated by Scott Jacobson of Leo Kaplan Modern. Thank you to Dan Dailey and Scott Jacobson for donating their talent and time.

To purchase the suite, contact:  
Shelley Gollust, 6801 Winterberry Lane  
Bethesda, MD 20817  
Phone: 301-229-2148, Fax: 301-229-8407



Dan Dailey, "Artist Trapped by Vase," watercolor, courtesy of Leo Kaplan Modern, photo by Bill Truslow