



JAMES
RENWICK
ALLIANCE

SPRING 2003

Get Ready for Craft Weekend 2003

by John Kotelly

On these wintry nights it is not too early to start planning to participate in the James Renwick Alliance 2003 Craft Weekend, April 24-27—coinciding as usual with the Smithsonian Craft Fair. We will have a full menu of happenings to educate and entertain you and your fellow craft lovers.

Thursday, April 24 - The weekend kicks off with the acquisitions meeting on Thursday, April 24, when members of the Board of Trustees and the Craft Leaders Caucus have the opportunity to vote funds for the acquisition of significant works of craft art for the Renwick Gallery's permanent collection. This year we will consider at least two pieces, including a large and stunning ceramic wall piece by Ruth Duckworth, previously honored by the Alliance as a Master of the Medium.

Friday, April 25 - The next day, Caucus members will visit the Smithsonian Institution's two Asian galleries—the Arthur M. Sackler Gallery and the Freer Gallery of Art—for behind-the-scenes tours of their fine collections. They will be treated to a show of fashion and fine jewelry design while lunching at Nieman Marcus, and they will view exceptional craft and fine art collections in three private homes, none of which has been part of previous Alliance tours. That evening, a special black-tie affair for Patrons of Craft Weekend will be held at a private club in Washington. There will be live entertainment, and Patrons will have ample opportunity to socialize and relax over a delicious meal.

Saturday, April 26 - On Saturday, Alliance members will want to join members of the general public for a free symposium, sponsored by the Renwick Alliance, at the Renwick Gallery. Entitled "Making Art in Magic Places," the symposium will focus on craft education in the United States, a prime Alliance interest. Renwick Gallery Curator-in-Charge Kenneth R. Trapp will be the moderator. The speakers will be educators from Haystack Mountain School of Craft, Pilchuk Glass School, and Penland School of Crafts.

Saturday evening will feature the annual Gala and Craft Auction, being held this year at the Fairmont Hotel in Washington's tony West End. Before and during a wonderful dinner, the silent auction will give you the opportunity to acquire a wonderful array of studio craft jewelry by well-established artists. Gregory Kuharic, the renowned Sotheby's auctioneer, will conduct the live auction after dinner, when major pieces of craft art will be up for bid. This is a not-to-be-missed chance to enjoy fun and fellowship and add to your craft collection—and to support the James Renwick Alliance and, through it, the Renwick Gallery.

Sunday, April 27 - Craft Weekend will conclude with a Sunday brunch at the St. Regis Hotel, where Alliance members will gather to honor the five distinguished artists they have designated Masters of the Medium. The Master of the Medium awards are presented every other year; the recipients for 2003 are Arlene Fisch (metal/jewelry), Viola Frey (ceramics), Marvin Lipofsky (glass), John McQueen (fiber/ baskets), and Bob Stocksdale (wood).

We look forward to meeting old friends and making new ones during these four fun-filled and educational days. Please mark your calendars! ■

From the President



JAMES RENWICK ALLIANCE

Quarterly

Spring 2003

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

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In my neck of the woods there has been a great deal of publicity concerning large donations to the Smithsonian Institution. The Smithsonian is embarking on a two-billion-dollar capital improvement drive, and corporations, foundations, and private citizens have responded very generously. The Renwick Gallery's parent museum, the Smithsonian American Art Museum, is raising over two hundred million dollars for much-needed updates to its infrastructure and a reconfiguration and expansion of its exhibition spaces. In today's government environment, with bare-bones funding for the arts, budgets have been pared to below adequate levels, requiring the active participation of the private sector in even the most basic museum programs.

The Renwick Gallery is no exception. Beyond items such as salaries and maintenance, there is very little support from public funds. Staff has been reduced, and there is encouragement to seek endowments for salaried positions. More than ever, the gallery is dependent on the generosity of the Renwick Alliance and its individual members. Its entire education, research, and acquisitions budgets are funded by the JRA.

Your continuing generosity has enabled the Alliance to increase its pledge to the museum to

its highest level ever. In order to do so, the Alliance is using its resources to the fullest and continues to seek new sources of funding. Our three largest sources of funds are our membership dues, Craft Weekend receipts, and our Patrons program.

I call upon you once again to help us to your fullest by recommending membership to your friends, attending Craft Weekend on April 24-27, and participating as Patrons. With your continuing extraordinary support, the Renwick Gallery will thrive as our nation's premier showcase of American craft.

In today's government environment, with bare-bones funding for the arts, budgets have been pared to below adequate levels.

The Renwick Gallery is no exception. Its entire education, research, and acquisitions budgets are funded by the James Renwick Alliance. In light of this, I call upon you once again to help us to your fullest.

Norman Mitchell

President

New Member Meet and Greet

by Diane Grainer

Approximately 30 new members and representatives of the membership committee attended the "New Member Meet and Greet," hosted by Alliance members Marc and Diane Grainer on December 8, 2002. New members were treated to food and fellowship as well as a tour of the Grainers' craft collection. This was the first reception of its kind, and the program, designed to introduce new members to one another and to give a friendly face to the JRA, is ongoing. If you are a recent member of the Renwick Alliance and would like to be included at future events, please contact Deidre Healy at the JRA office, (301) 907-3888 or via email Deidre@jra.org. ■



▲ **Marc Grainer with guests at the "New Member Meet and Greet".**

On to Richmond

by Norman Mitchell

On a clear, crisp day last fall, a busload of enthusiasts from the James Renwick Alliance traveled to Richmond, Virginia. Janet Schiff, who

organized and ably led our tour, used a very gentle, humorous manner to keep us on schedule and keep us informed about the various venues and artists.

Our first visit was to the home and collection of Frances Lewis.

Her William Bottomley

home in a historic district contains fine examples of paintings (Dine, Warhol, Held, Close, Johns), craft furniture (Mckee, Paley, Castle, De Forest, Stanger, Pesce), contemporary ceramics (Lord, Bacerra, Arneson), and glass (Chihuly, Shire, Tiffany). We were guided by her curator, Frederick R. Brandt, who is also consulting curator for 20th-century decorative arts at the Virginia Museum of Fine Arts.

Fred had organized the museum's current exhibit, *Celebrating Art Nouveau: The Kreuzer Collection*, consisting of women's belt buckles from France, Austria, Bohemia, Germany, Denmark, and the United States. As he led us through the exhibit, he told us that these ornaments, produced between 1890 and 1914, provide examples of the Symbolist, Jugendstil, Art Nouveau, and Liberty-style esthetic current around the year 1900, the high point of Art Nouveau. This period coincided with a vogue for belts and belt buckles in feminine fashion because of the introduction of the wasp waist.

We feasted at the Acacia restaurant, tightly nestled between shops in the Cary Street gallery district, and began the afternoon visiting artists Allan Rosenbaum and Susan Iverson, both of whom teach at Virginia Commonwealth University. Allen discussed his hand-built ceramics in his studio. He explained his expropriation of everyday

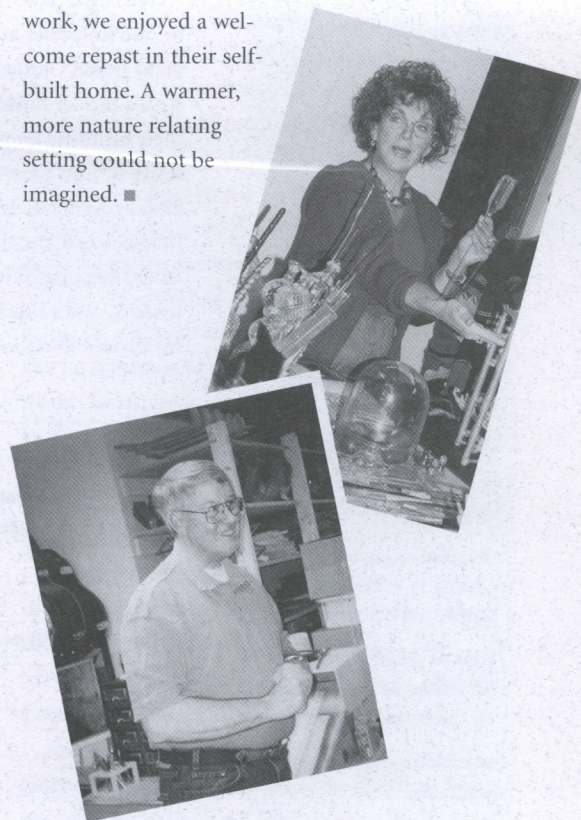
consumer icons such as telephones and books, which he juxtaposes with ceramic body parts and urban landscapes.

We saw Susan Iverson's woven tapestries at the university's Anderson Gallery. She discussed the inspiration for her dreamlike imagery and the narrative and esthetic aspects of her weavings. Her work was part of an exhibition curated by Ted Potter, *Fiber, Clay & Mixed Media: Three Master Artist/Craftsmen*, which also included whimsical mixed media sculpture by Clifford Earl and ceramics by Thomas Suomalainen.

Nestled in the hardwoods of northern Virginia, Windy Hill is home to Windy Hill Glass Works and Windy Hill Guitar Works. Glass artist and Alliance board member Elizabeth Ryland (Liz) Mears creates glass and mixed media sculpture using the technique of flameworking. Her husband, Mike is a well known luthier who makes one-of-a-kind acoustic guitars. After tours of their studios and explanation of their work, we enjoyed a welcome repast in their self-built home. A warmer, more nature relating setting could not be imagined. ■



▲ Liz Mears discusses her glassmaking technique with (left to right) Barry and Linda Tossman, Marc Grainer, Veena Singh, and Norman Mitchell.



▲ Liz and Mike Mears in their studios.

Caucus to Meet Rudy Autio

Caucus members have been invited to a reception at Barbara and Arnold Berlin's home on March 25 to meet ceramist Rudy Autio.

Craft Leaders Caucus Benefits

(\$1000, \$1500 double)

The *Quarterly*, the newsletter published four times yearly with information about Alliance activities, Renwick Gallery exhibits and programs, and items of general interest to craft enthusiasts, including a calendar of events

The monthly *Craft Bulletin*

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

Unique craft study tours to artists' studios, private collections, and special exhibitions within the United States and abroad.

Opportunity to give a donor-level membership to a friend.

A twenty percent discount in the Renwick museum shop.

Complimentary book/catalog of a Renwick Gallery exhibition.

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

Invitation to special programs.

Name listed on plaque in Renwick Gallery lobby.

Craft Leaders Report

News from the Craft Leaders Caucus

by **Barbara Berlin**

The Craft Leaders Caucus, the upper membership level of the James Renwick Alliance, continues to reward its members with special activities and time together with other enthusiasts. We welcome the following new members: Hope and Mel Barkan of Boston; Mr. and Mrs. Seymour Glanzer of Washington, DC; Sharon Karmazin of New Brunswick, NJ; Bruce and Leslie Lane of Bethesda, MD; Edward Lenkin of Bethesda, MD; Pat McCauley of Baltimore, MD; Nan Tucker McEvoy of San Francisco; and Nancy and William Schneider of Rockville, MD.

The final Caucus event of 2002 was an evening to honor two of our own: Sam and Eleanor Rosenfeld, who have sponsored the Renwick Invitational Exhibition Series. This event took place on November 1st at the wonderful home of Rebecca and Gary Stevens.

We began 2003 with an Educational Retreat led by Sue Kolodner at the PGA National Resort in Palm Beach Gardens, Florida. The weekend began with a dinner hosted by Sue and Bill Kolodner in their beautiful home. The next day we began a series of four panel discussions, all expertly moderated by Kenneth Trapp, Curator-in-Charge of the Renwick Gallery, that looked at the craft movement from the perspective of curators, artists, gallery owners, and collectors. We also heard presentations by Ulysses Dietz, curator of decorative arts at the

Newark Museum, on *Great Pots*, the museum's upcoming ceramic exhibition; and by Bill Warmus, guest curator at the Norton Museum in Palm Beach, whose exhibition, *Fire and Form: The Art of Contemporary Glass*, is on view through March 23.

The Caucus never misses an opportunity to visit wonderful collections, and during the retreat we viewed the collections and were showered with the hospitality of Dale and Doug Anderson, Fraeda and Bill Kopman, Jane and Leonard Korman, and Linda and Donald Schlenger. We also took in Art Palm Beach, an internationally renowned show. Many thanks to Sue Kolodner and all the other individuals who helped make this event an enlightening and rewarding experience. You can learn more about the retreat elsewhere in the *Quarterly*.

Caucus Day during Craft Weekend 2003 is shaping up as another outstanding event under the leadership of Sharon Buchanan and Fran Burka. Among many highlights, we will be spending an evening with a special craft artist. Then on May 7-10 Judy Davis, aided by Marge Levy as on-site coordinator, will lead us on a trip to Seattle and Tacoma. Finally, mark your calendars for our trip to the Berkshires on September 10-14, led by Alan Jacobs.

If you are not yet a Caucus member, plan to join us . . . You'll be glad you did! For information, call the Alliance office at (301) 907-3888. ■

REGISTRATION

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

Renewal **New Member**

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

Street Address _____

City _____

State _____ Zip _____

Phone _____

Fax _____

Circle One:

Check Enclosed VISA MasterCard Discover

Please make check payable to James Renwick Alliance

Card number _____

Expiration date _____

Signature _____

Please return this completed form to:

James Renwick Alliance
4405 East-West Highway, Suite 205-B
Bethesda, MD 20814

See page 11 for information on other membership levels.

The Caucus Retreats to Advance

by Stanley Asrael, Fran Burka, and Norman Mitchell

The Craft Leaders Caucus held its second educational retreat in Florida on January 10-12. Participants spent the mornings exchanging views with experts on both the esthetics and the business of craft art, and the afternoons sampling the rich array of museums, galleries, and private collections in the Palm Beach area. Renwick Gallery Curator-in-Charge Kenneth Trapp ably guided the morning sessions; Susan Kolodner was the overall leader.

After checking in at the PGA National Resort Hotel, the group attended a welcoming cocktail party and dinner reception at the home of Sue and Bill Kolodner. The guests, whom we would see later on the weekend, introduced themselves. The Kolodners' home had beautifully displayed art, including works by Patti Warishima and Gilbert Portanier. It was a lovely evening and many dined alongside their pool.

In his opening remarks Friday morning, Ken asked the group to give new consideration to the hoary topic of "craft" vs. "art." Touching on issues that go beyond simple labeling and the hurt feelings of a craft artist when craft is "discounted"—when it seems to lack the *eclat* of art—Ken spoke to the effect on museum gifting and display. Donors, he said, want to be comfortable that their gifts will be respected, cared for, and displayed. He mentioned that tastes can be cyclical: items that have fallen out of favor may regain major interest and display potential with the passage of time.

The panel of craft artists that followed took up this issue:

- Christine Federighi said the United States tends to use the "craft" and "art" labels more than other countries. She declared there must be equal genius in the skill that requires fine execution and in the imagination that produces the idea which makes all the arts exciting.
- David Bennett opined that when design goes beyond the functional, it becomes art.
- Ginny Ruffner felt that the labeling issue is "semantic foolishness."
- Tom Patti said he respects the labels and talked about the shift of institutional focus,

and nomenclature as well, to specify the architectural and design spheres in the arts.

Ken asked what constitutes beauty in the arts. David Bennett responded that in his work, the focus is on interpretation of power, strength, motion, and grace, and that the cosmetic appeal should not override these other factors. Tom Patti said "beauty" can be superficial; it is urgent to look more deeply to evaluate art. The panel briefly discussed the issue of *bella bruta*: whether the ugly can be found to have beauty.

Panelists then spoke about inspirational moments in their development. Ginny Ruffner was strongly moved by Duchamp's "The Bride Stripped Bare" in the Philadelphia Museum; David Bennett's shift from lawyer to artist was largely the result of his first seeing the "T'ang Horse;" Christine Federighi is moved by classical music, Brancusi sculpture, totem poles, and mountain vistas in Colorado.

Finally, Bill Warmus presented slides of *Fire and Form: The Art of Contemporary Glass*, the exhibition he curated at the Norton Museum in Palm Beach, which opened after the group's departure. The exhibition features glass from the southern Florida region, including some of the pieces we saw in collectors' homes over the next two afternoons. Bill said he believes artists always reflect the times in which their work is produced: during the Middle Ages, stained glass was used to depict the religious intensity of those cultures, whereas today, the imagination of glass artists reflects the ideas of shape, form, color, and a pushing of the envelope to see how far technique can carry the medium.

Refreshed from an intellectually stimulating morning, the group bussed to Admiral's Cove and a trio of superb art collections.

We visited the architecturally unique home of Jane and Leonard Korman, whose collection includes photographs and ceramics by Cindy Sherman, glass by Toots Zinsky, doors by Wendell Castle, and wonderful gates by Albert Paley.

We were treated to the extensive and superb glass collection of Fraeda and Bill Kopman. We saw works by Stanislav Libensky, Ann Wolf,

continued on page 6



▲ Jane and Leonard Korman welcome Caucus members to their home.

The Caucus Retreat continued from page 5

William Morris, and Hank Murta Adams and ceramist Viola Frey.

And as in our last trip to Florida, we were welcomed at the home of Linda and Donald

Schlenger. Linda, founder of Friends of Contemporary Ceramics, led us through a tour of her collection, including works by Peter Voukos, George Ohr, John Mason, and European ceramists Hans Coper, Lucie Rie, Gert Laap, and Gordon Baldwin.

Saturday morning began with a panel of gallery owners and dealers, introduced by Ken Trapp.

They were Linda Boone from Habatat; Natalie Palavine, director of the Elaine Baker Gallery; Holden Luntz from the Irving Gallery; and Franklin Parrasch from the Franklin Parrasch Gallery. Questions asked of the panel members concerned criteria for the selection of objects shown

in their galleries and the relationship of the gallery to private collectors and museums. All the members of the panel agreed that galleries must be selective and can't be all things to all people. Each gallery has its own identity, reflected in the objects it shows. The Irving Gallery shows only recognized artists, while Linda Boone finds it exciting to find someone new who will fit in with Habatat's focus.

Concerning the relationship between galleries and private collectors, all agreed that gallery personnel should listen to clients, help to educate them, and have an ongoing relationship in their collection building.

Next on the program was Ulysses Dietz, Curator of Decorative Arts at the Newark Museum, who is curating a show in Newark called *Great Pots*. He talked about the exhibit and showed slides of some of the objects that will be in it.

The final event of the morning was a panel of curators consisting of Ulysses Dietz, Rene Paul Berilleaux from the Mississippi Museum of Art, Denise Gerson from the Lowe Art Museum in Miami, and Elaine Gustafson, Curator of Twentieth-Century Art at the Tampa Museum. The panelists were asked about the process of acquiring objects for their collections. Ulysses Dietz said he buys for his department at the Newark Museum, with the agreement of the director, until money runs out. Elaine Gustafson must consult with the director, the collections committee, and the trustees. The Lowe Museum needs to be sure there are funds for maintaining and housing the collection. All the museums represented consider education a priority.

After lunch we were warmly welcomed at the Palm Beach home of long time JRA supporters Dale and Doug Anderson. Their home bears comparison with their New York City apartment, which the Alliance has visited on previous tours. There were architectural glass pocket doors and panels by Paul Marioni, paintings and an installation by Dale Chihuly, a very special piece by Tom Patti, and numerous other fine examples of the best in contemporary glass art.

During dinner at Echo restaurant that evening, the group extended birthday wishes to Marshall Jacobs.

A wonderful sendoff on Sunday morning was the collectors panel consisting of moderator Ken Trapp and collectors Linda Schlenger, Doug Anderson, Marc Grainer, Norman Mitchell, and Joan Baxt. They were queried as to their *raison d'être* for collecting; their views on museum placement; the economic factor in the selection process; and whether they collect in depth, focus on established or emerging artists. Finally, they discussed what it is in an artist's creation that produces a strong response. At the close of the panel, the group expressed its thanks to Ken for leading such an enlightening series of discussions, and to the Kolodners for organizing and leading this most successful and unforgettable retreat. ■



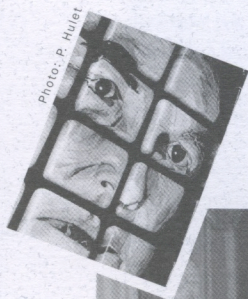
▲ (From top to bottom)
Helen Drutt English and
David Stearman.

Hot Rod Curators Ken Trapp
and Ulysses Dietz.

Collectors Panelists Linda
Schlenger, Doug Anderson,
and Marc Grainer.

Distinguished Craft Artists: Hulet and Singletary

by Liz Mears



For 2002-2003 the Renwick Alliance's Distinguished Craft Artists' Series is concentrating on glass. Last October, Dinah Hulet of McKinleyville, California led a workshop to demonstrate her mosaic glass technique.

Mosaic glass is not to be confused with glass mosaic. In the latter, small tiles of glass are combined to form an image, whereas in mosaic glass-work the image is contained completely within a single cane of glass. If the cane is cut crosswise at any place along its length, the image in the cross-section will remain the same. The artform has emerged only

three times in history: in the work of Alexandrian glassworkers of the first century AD; in the miniature murrine portraiture of the nineteenth-century Venetian glass artist Francini; and now in the twenty-first century with Dinah Hulet. No technical information survives from the first two, so Dinah had to reinvent the techniques she uses (which require an amazing ability to visualize and think three-dimensionally).

Dinah creates her glass mosaic at the torch. Her formal education is in music, and one can almost see that influence of mathematical relationship and harmony in the attention to detail required to create the images in her glass. Rather than geometric designs, she prefers

to create portraits in glass and reinterpret photographs in her own way.

For the attentive group at the workshop, she demonstrated the assembling of a complex design using various components. Then she passed around canes she had made and those she has collected. Each of the participants had an opportunity to make mosaic canes, not of glass but of polymer clay. Dinah led us step by step—first making a simple cane, then more complex ones. Her

knowledge and skill inspired each of the participants, who had fun getting to know each other as they participated in the creative process.

Dinah's lecture the next day at the Renwick Gallery was a scholarly presentation of the history of mosaic glass and her contemporary interpretation of the art form.

In January, the Distinguished Craft Artists' Series brought Preston Singletary of Seattle to the studio of Rick Sherbert in historic Glen Echo Park, MD. Preston creates blown glass objects with sandblast carving, drawing on his Tlingit Indian heritage; his presentation was in conjunction with the Renwick Gallery exhibit, *George Catlin and His Indian Gallery*. Despite cold and ice, he attracted so many participants that the presentation had to be divided into two sessions.

Preston begins with a small bubble of clear glass on the end of a blowpipe. He adds subsequent layers of clear molten glass from the furnace, adding colors by rolling the soft glass in colored powders and carefully shaping it before adding the next layer, until the bubble is large enough for the piece he plans to make. A delicate balance then ensues. The glass goes into the glory hole to be reheated many times. If it is held out of the furnace too long and allowed to cool too much, it will shatter. He must constantly "read" the temperature of the glass. By heating, then pulling, cutting, and forming the soft glass with metal and wooden tools, he sculpts the hot material into its final form. The form is then placed into a "hot box", which is heated to the annealing temperature and allowed to cool slowly to room temperature. At that point Preston sandblasts his beautiful images, strongly reminiscent of his Native American heritage, into the piece.

Preston was ably assisted in these endeavors by Rick Sherbert and his assistant Ben. The group was treated to the "dance" of the glassblowing team as the assistants follow the lead of the master artist. Preston usually works with four assistants but rapidly adjusted to having only the two. He explained what he was doing until the work



▲ (From top to bottom)
Dinah Hulet lectures
at the Renwick Gallery.
Preston Singletary demon-
strates his technique.

continued on page 8

Distinguished Craft Artists continued from page 7

required all his concentration, then answered questions once the piece was in the annealer.

At the Renwick Gallery on Sunday, Preston spoke about his years growing up in Seattle, and the many renowned glass artists with whom he has studied. Unlike many contemporary American craft artists, his career has not taken him to academia; he is a product of the world of master artist and apprentice. The large audience heard stories of his Indian heritage, as his journey of discovery influenced and guided the art that he creates. ■

Two More Glass Artists are Coming to DC

The Distinguished Craft Artists' Series will bring two more outstanding glass artists to the Washington area in the first half of 2003. Judith Schaechter of Philadelphia will share the techniques she uses in creating her unique glass panels on Saturday, March 22. Dieter Goldkuhle of Reston, VA, who creates glass for large architectural spaces, will lead a tour of architectural glass in the Washington area on May 3.

For further information, call the James Renwick Alliance office at (301) 907-3888.

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

Alianza

Karen and Michael Rotenberg
154 Newbury Street
Boston, MA 02116
(617) 262-2385
www.alianzagallery.com/

Blue Spiral 1

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

del Mano Gallery

Jan Peters and Ray Leier
11981 San Vincente
Los Angeles, CA 90049
www.delmano.com

Donna Schaefer Fine Arts

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

The Glass Gallery

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

Holsten Gallery

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

Leo Kaplan Modern

Scott Jacobsen
41 East 57th Street, 7th Floor
New York, NY 10022
(212) 872-1616
www.sofaexpo.com/online/leo/leo.htm

Ferrin Gallery

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

Maurine Littleton Gallery

Maurine Littleton
1667 Wisconsin Avenue, NW
Washington, D.C. 20007
(202) 333-9307

Mobilia Gallery

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

R. Duane Reed Gallery

Duane Reed
7513 Forsyth Avenue
St. Louis, MO 63105
(314) 862-8557
www.rduanereedgallery.com

Sansar Gallery

Veena Singh
4805 Bethesda Avenue
Bethesda, MD 20814
(301) 652-8676
www.sansar-gallery.com

Snyderman Works Gallery

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

Sienna Gallery

Sienna Patti
80 Main Street
Lenox, MA 01240
(413) 637-8386
www.siennagallery.com

Sybaris Gallery

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

Wexler Gallery

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

Welcome, New Alliance Members!

Craft Leaders Caucus

Hope and Mel Barkan
Boston, MA

Rita and Seymour Glanzer
Washington, DC

Sharon Karmazin
North Brunswick, NJ

Bruce and Leslie Lane
Bethesda, MD

Edward Lenkin
Bethesda, MD

Pat McCauley
Baltimore, MD

Nan Tucker McEvoy
San Francisco, CA

Nancy and William Schneider
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Martin Rishty
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Judith Rothschild
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ART

Richard Loh
Singapore

Guild

Tony Glander
Rockville, MD

Lucretia Lucio
Bowie, MD

Jimmy Powers
Alexandria, VA

Richard and Wendy Rahm
Arlington, VA

Upcoming Events

James Renwick Alliance and Related Events

Alliance-sponsored events
are shown in bold italic.

February

Through February 26

Exhibit, Montpelier Cultural Arts Center, Laurel Maryland. Glass: Heat Transformed, A Survey of Kiln-Formed Glass by Bullseye Glass Co. and the Bullseye Connection Gallery.

February 21-23 (Friday-Monday)

American Craft Council's Baltimore Craft Show

February

March 13 (Thursday)

Alliance Opening reception, 6-8 pm, Renwick Gallery. Light Screens: The Leaded Glass of Frank Lloyd Wright.

The exhibition's presentation at the Renwick Gallery is supported in part by the James Renwick Alliance.

March 15 (Saturday)

Alliance Craft Study Tour, Washington, DC

March 15 (Saturday)

Frank Lloyd Wright Symposium, Renwick Gallery, "Contemporary Glass Designs"

March 22 (Saturday)

Alliance Distinguished Craft Artists' Series, 10 am-3pm, Weisser Glass Studio

Judith Schaechter will explain how she translates sketches into glass and will create a demonstration panel showing the steps involved in creating a work. For further information call the Alliance office, (301) 907-3888.

March 23 (Sunday)

Distinguished Craft Artists' Lecture Series, 3 pm, Renwick Gallery

Judith Schaechter discuss her work and will share the results of Saturday's demonstration. Free and open to the public.

March 23 (Sunday)

Illustrated Lecture, 1 pm, Renwick Gallery

Richard Guy Wilson discusses Frank Lloyd Wright's work in a broader historical context.

March 30 (Sunday)

Illustrated Lecture, 2 pm, Renwick Gallery

Julia Meech speaks on "Frank Lloyd Wright and the Art of Japan: The Architect's Other Passion."

April

April 6 (Sunday)

Illustrated Lecture, 2 pm, Renwick Gallery

Join Craig Tuminaro, curator of Frank Lloyd Wright's Pope-Leighy House, for a slide presentation.

April 23 (Wednesday)

Opening Night Charity Preview, Smithsonian Craft Show

April 24-27 (Thursday-Sunday)

Smithsonian Craft Show

April 24-27 (Thursday-Sunday):

April 24 (Thursday):

Acquisitions Meeting (by invitation only)

April 25 (Friday):

- Caucus Day (Caucus Members and Patrons only)
- Patrons Dinner (Patrons only)

April 26 (Saturday):

- Symposium: "Making Art in Magic Places"
- Benefit and Craft Auction

April 27 (Sunday):

Masters of the Medium Award Brunch

May

May 3 (Saturday)

Alliance Distinguished Craft Artists' Series: Artist Series Tour

Glass artist Dieter Golkuhle will lead a tour of selected sites which contain significant glass works.

May 4 (Sunday)

Distinguished Craft Artists' Lecture Series, 3 pm, Renwick Gallery

Dieter Golkuhle will offer a slide presentation, to be followed by a discussion with Curator-in-Charge Kenneth Trapp, comparing contemporary architectural glass and design styles seen in historical glass.

May 10 (Saturday)

Glass Demonstration, Nancy Underwood, 1 pm, Renwick Gallery

May 15-18 (Thursday-Sunday)

Craft Leaders Caucus Study Tour to Tacoma/ Seattle, Washington

May 28 (Wednesday)

SOFA, New York Opening Night Benefit

May 28 - June 1 (Wednesday-Sunday)

SOFA, New York

June

June 28 (Saturday)

Illustrated Lecture, 1 pm, Renwick Gallery

Julie Sloan, curator of the exhibition *Light Screens: The Leaded Glass of Frank Lloyd Wright*, discusses the making of this exhibition.

July

July 1 (Tuesday)

Demonstration and discussion, 1 pm, Renwick Gallery

Join Marty Huberman and Claire Larkin as they share the behind-the-scenes story of creating the Renwick's new cutting edge technology hand-held computers which were funded by the James Renwick Alliance.

July 11-12 (Friday-Saturday)

Alliance Study Tour, Glass Weekend, Wheaton Village, NJ

July 20 (Sunday)

Glass Demonstration, Jimmy Powers, 1 pm, Renwick Gallery

September

September 10-14 (Wednesday-Sunday)

Craft Leaders Caucus Study Tour, the Berkshires and Western Massachusetts.

October

October 16-19

SOFA, Chicago

Be sure to visit the Frank Lloyd Wright Resource Room on Wednesdays at 1 pm from March 19 - July 16, 2003; videos on the life and work of Frank Lloyd Wright will be shown. You may contact the Renwick Gallery at (202) 357-2531 for more details.

► For further information on upcoming events, call Deidre Healy at (301) 907-3888, or visit the Alliance Web site at www.jra.org.

Join the James Renwick Alliance

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

CONTRIBUTOR BENEFITS

Donor (\$100)

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

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

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

A twenty percent discount in the Renwick museum shop.

Guild (\$50)

For craft artists

Same benefits as Donor, plus

Reduced fee for workshops.

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

For contributors under the age of 40

Same benefits as Donor.

Sponsor (\$250)

Same benefits as Donor, plus

Complimentary book/catalog of a Renwick Gallery exhibition.

Sustainer (\$500)

Same benefits as Sponsor, plus

One annual gift membership at the Donor level.

Craft Leaders Caucus

(\$1000, \$1500 double)

Same benefits as Sustainer, plus

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

Invitation to special programs.

Name listed on plaque in Renwick Gallery lobby.

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

Gallery Caucus Member (\$1000)

Same benefits as Craft Leaders Caucus, plus

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

Benefactor (\$2500)

Same benefits as Craft Leaders Caucus, plus

Private tour for four at craft collector's home.

Grand Salon Patron (\$5000)

Same benefits as Benefactor, plus

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

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

Renwick Society (\$10,000 and up)

Same benefits as Grand Salon Patron, plus

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

Questions?

Contact Deidre Healy
Tel. (301) 907-3888
Fax (301) 907-3855
jraoffice@jra.org

REGISTRATION

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

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

*A portion of your contribution is tax deductible.

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

\$ _____

- Renewal New Member

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

Street Address _____

City _____

State _____ Zip _____

Phone _____ Fax _____

e-mail _____

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

Circle One:

Check Enclosed VISA MasterCard Discover

Please make check payable to James Renwick Alliance

Card number _____

Expiration date _____

Signature _____

If you would like to make your contribution in the form of securities, please call our office for instructions.

Please return this completed form to:

James Renwick Alliance
4405 East-West Highway
Suite 205-B
Bethesda, MD 20814



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RENWICK
ALLIANCE

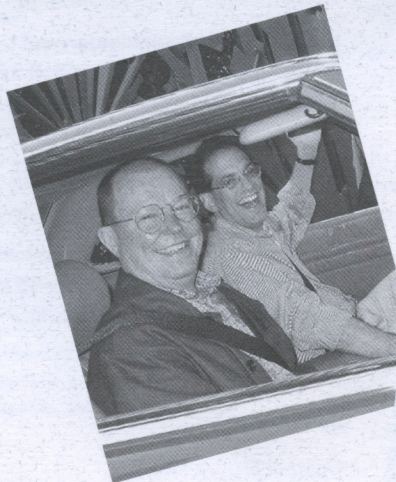
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Quarterly

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James Renwick Alliance Craft Weekend 2003

We Celebrate the Renwick Alliance,
the Renwick Gallery, and Craft Art

- ▶ **Thursday, April 24, 2003**
Acquisitions Meeting
- ▶ **Friday, April 25, 2003**
Craft Leaders Caucus Day
(Caucus members only)
Patrons Dinner
- ▶ **Saturday, April 26, 2003**
Symposium
Gala Benefit/Craft Auction
- ▶ **Sunday, April 27, 2003**
Masters of the Medium Award Brunch