

Maloof and the Aftermath of September 11

by **Bob Sinclair**

Sam Maloof and his exhibition at the Renwick Gallery were balm for the troubled soul in the wake of the September 11 attacks. "It was comforting just to sit in his rocker in the Palm Court," says Christine Donlon, Kenneth Trapp's executive assistant. Wood is a gratifying medium in the hands of any skilled craftsman, but Sam, with his artistry and his passion for making chairs that "sit well," raises the experience to a new level.

The attack forced the cancellation of exhibition's opening reception, but Sam remained in Washington for a week. He was on hand when the Renwick Gallery reopened the next weekend—sitting outside the gallery shop, signing books, chatting with all comers. The 85-year-old Maloof, who had been ill when he arrived from California,



▲ Artist Sam Maloof, whose works were featured in the Renwick Gallery exhibition *The Furniture of Sam Maloof*, with the Renwick Gallery's Christine Donlon.

was a much-needed "embodiment of resilience," in Christine Donlon's words. He returned after Thanksgiving to appear on Dianne Rehm's radio program and walk visitors through the exhibition. ■

The Artists' Series: Focus on Furniture

by **Stanley Asrael, Frances Burka, Bob Sinclair, and Liz Mears**

The two Artists' Series presentations this fall, sponsored by the Alliance, focused on craft furniture — a complement to the Sam Maloof exhibition at the Renwick Gallery. One event offered a tour of collectors' homes and a panel discussion; in the other, the artist held a workshop on Saturday and gave a slide presentation at the Renwick on Sunday.

The Tour and Panel Discussion. The first event began at the home of a couple long active in fostering craft furniture. Their home affords a wonderful setting for their glass, ceramics, and drawings, as well as their exceptional furniture. Michael Monroe, the Renwick Gallery's former curator-in-charge, provided additional insights into the world

of craft furniture. Peter Pierobon, many of whose works we would see during the day, added to our understanding of the difficulties the artist confronts in executing—and then selling—a piece of furniture; and Lewis Wexler, owner of the Wexler Gallery in Philadelphia, added historical, artistic, and practical insights throughout the day.

Our second stop was Diane and Marc Grainer's home in suburban Maryland. After a delicious lunch, Marc and Peter Pierobon led us to Marc's study and the master bedroom, where we saw several of Peter's pieces. Many other artists were represented throughout the house, including Wendell Castle, Albert Paley, Bob Troutman, John Cederquist, and Adrian Jones.

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JAMES
RENWICK
ALLIANCE

WINTER 2001-02

From the President



JAMES RENWICK ALLIANCE

Quarterly

Winter 2001-02

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 Smithsonian American Art Museum, Smithsonian Institution, Washington, DC.

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In early December I had a very moving experience. Sandy and I visited the Renwick Gallery for an Alliance-supported lecture by Sam Maloof to take the place of the one cancelled in September. We found a standing-room-only crowd in the Grand Salon. As soon as Sam approached the podium, the applause was deafening. Seldom have I seen such immediate rapport as I witnessed that afternoon.

Why was that? Sam certainly is well known, is a master of his art, and possesses a distinguished resume. He is long overdue the recognition of a retrospective show. However, I think the reception he encountered is due not only to these qualities but to something much more important. He embodies qualities that we admire in others and wish for ourselves. He comes from humble beginnings and still expresses humility, pursues a vision regardless of the opinions of others, creates beauty, seeks perfection even if only he can recognize it, is persistent, and is very generous both to those who have helped him and to those who need his help. We see him as a hero yet as everyman. That afternoon I was very proud of being associated with the American craft movement, the Renwick Gallery, and the James Renwick Alliance.

Because of unprecedented growth in both programs and membership, the Alliance has expanded its administrative operations and moved to new offices in Bethesda, Maryland. We welcome Camrin Emmons-White in a full-time capacity and thank Julia Brennan for her years of fine service to the Alliance.

The central fact remains, however: the James Renwick Alliance is run primarily by our large cadre of enthusiastic volunteers. We are led by unpaid officers and directors. All of our programs are planned and led by members, who pay full price to participate. Members travel at their own expense, plan and lead trips, and generously host events in their homes. I wish I could tally the many hours and multiply them by their worth to approximate the value of their unselfish, talented services. Many of our members give generous financial support over and over as well, sometimes anonymously. This working for the good of the Alliance has created a very close esprit de corps and is a very large reason for our success. To all of you, our many thanks and best wishes for a healthy and happy New Year.

I wish I could tally the many hours and multiply them by their worth to approximate the value of our volunteer's unselfish, talented services.

Norman Mitchell
President

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The Bay Area Revisited

by Stanley Asrael, Chris Rifkin, Cheryl Donohue, and Fran Burka

Because last year's Craft Leaders Caucus trip to San Francisco was so heavily oversubscribed, the Alliance scheduled another for this fall. Barbara Waldman, with cooperation from Dorothy Saxe and other key figures in the Bay area craft scene, developed a wonderful agenda, and many craft enthusiasts signed up.

Then came September 11. After some hesitation, the Alliance decided that the show would go on. With cancellations continuing until the day before the trip, 18 craft lovers from New England, Florida, and the Washington area made the journey.

After crossing the Golden Gate Bridge just after Governor Davis announced there were "credible" threats against it, we stopped at the home and studio of June Schwarcz. Her 40 years of making vessels of electroplated and enameled thin-gauge copper are a testament to a pathfinder's creativity. We saw more of June's work, along with luminous paintings by Scott Greene and jewelry by

metalsmiths from both coasts of the country, at Susan Cummins's gallery in Sausalito.

Then it was into Sonoma and the hillside home of Ruth Anne and Dixon Long. Their collection of twentieth-century U.S. and British ceramics includes many of the era's best-known craft artists, and the views over the valley were stunning. The Longs came to the closing dinner on Thursday and proved to be fascinating dinner partners, talking about his new novel and their books on travel and food shopping in France.

Driving into Napa, we wound our way up to the home and sculpture-laden grounds of Anita and Ron Wornick. The home is designed to house their collection of furniture, sculpture, and turned wood—and to provide an inviting living space with wonderful views of the valley. Ron's passionate love of wood is reflected in the breadth of their collection of turned objects and in his well-equipped shop, located across the lawn from the massive granite sculpture whose seven intertwined pieces give the Wornicks' home its name, "Seven Stones."

En route back to the city, we visited the home of Faith and Stephen Brown, whose extraordinary collection of antique Amish quilts, seen in a Renwick Gallery exhibition last year, had been taken out of protective storage for our enjoyment. Works from their collection of American, Australian, and British glass and ceramics were also on display.

The last stop of the day was at the home of Carol and Bruce Morse, where we feasted on snacks and the Morses' eclectic collection of contemporary paintings, furniture, studio and stained glass, ceramic sculpture, and—a special treat—the museum-quality needlepoint work of Bruce's mother. The needlepoint will stay in the family so that each member will have part of the collection when she is no longer living down the road—as she does now, well into her eighties.

Sunday was a glorious day of studio, gallery, and home visits around the South Bay area. We went first to the home and studio of Harriet Estelle Berman. The studio is a fantasyland of metal containers, dollhouses, etc., culled from flea markets, manufacturers, and distributors. Her large bracelets, covered with multi-colored tin imagery, were popular with everyone. She showed photos of a Paul Revere teapot made from the bottoms of cookie tins and sporting a handcarved handle of 200-year-old maple, as well as some current pieces in progress from her "Teacup" series.

We continued on to the home of Paula and Ross Turk to see their fabulous collection of California ceramics. The works by Voulkos, Arneson, Rippon, DeStabler, Gillespie, Lucero, Frey, and many local and emerging artists are fascinating, in part because of the way the pieces are installed in their home. The Turks truly live with their art.

The next stop was the Menlo Park home of George and Dorothy Saxe—beautiful, warm, and filled with fiber, wood, and ceramic works of the highest order. Standouts were the vine figures of John McQueen and a wall hanging by Olga de Amaral. As with the Turks, the works are displayed in an engaging way that makes them easy to live with.

Leaving reluctantly, we next visited the De Novo Gallery, where jeweler Devta Doolan was present



▲ Cheryl Donohue at Gary Knox Bennett's home.

The Bay Area Revisited continued from page 3



▲ Ron Wornick and Marc Grainer stand outside the Wornicks' home.



▲ Dan Jacobson, Daphne Farrago, and Barbara Waldman at the Andersons'.

to discuss his work. Across the street is the Tercera Gallery, showing studio furniture. Stephen Proctor and Susan Working were there discussing their work. Stephen had a side table of cherry, curly maple, and ebonized oak that was truly beautiful.

The next stop—the home of Mary Margaret and Harry Anderson—is filled with incredible twentieth-century paintings and postwar sculpture, much of which has been shown at the San Francisco Museum of Modern Art. We were able to view their newest gift to the museum, a large Frank Stella painting. The Andersons also collect remarkable antiques, including a four-partner desk. Their “artist’s studio” contains contemporary paintings, sculpture, and, in a special gallery, works on paper.

Lastly, we enjoyed a visit to the home of Bob and Judy Aptekar and their eclectic collection of studio furniture, fiber, clay, and wood. We were indulged with delicious “heavy” hors d’oeuvres and wine—in place of dinner, because Barbara Waldman

and Dennis Winger had planned a special treat, a trip to “Beach Blanket Babylon.” The longest-running show in San Francisco, this is a hilarious send-up of popular songs, jabs at politicians, and merciless jokes about cultural icons.

In the morning, our bus took us across the Bay to the home of furniture maker Gary Knox Bennett and his wife Sylvia, a jewelry designer. The home is filled with Gary’s own furniture as well as chairs by Sam Maloof and Wendell Castle, a Tommy Simpson chair depicting Muhammad Ali and other famous boxers, a Larry Foster stained glass chandelier, and a Bridget Riley op-art upholstered couch. Gary seems to have a special fondness for Judy McKee’s work: we saw three pieces of hers.

Next stop: A three-year-old artists’ cooperative, where all the artists are furniture makers: Chris Vance, Russell Baldon, Brian Wilson, Tina Chinn, John LaVine, Ji-nan Kim, Yuko Shimizu, and Donald Fortescue. And then to the Oakland Museum, where Curator of Decorative Arts Sue Baizerman led a tour in which we saw craft pieces by California artists, including Margaret DePalta, Viola Frey, Jun Kaneko, Robert Arneson, Marilyn Levine, Richard Shaw, and Beatrice Wood.

Next, more artists’ studios, including that of Gary Knox Bennett, where we visited a gallery showing some of his lamps. From there we went to

Viola Frey’s, where we observed her assistants at work. (Viola herself was ill and not in attendance.) Her studio contained many pieces, including some from an earlier period glazed an unfamiliar bronze. Viola’s studio is adjacent to that of sculptor Dennis Gallagher, who creates massive pieces from clay.

We visited the home of Coille Hooven, who sculpts delicate pieces in porcelain, often with a sociopolitical subject such as women’s issues or the interplay of family and relationships; and the studio of glass artist Jay Musler. His most current pieces are what he calls “wall masks” made of colored glass rods that are cut, sandblasted, bonded together with silicone, and then wall mounted. Finally, we visited Nancy Selvin, who works with terra cotta and underglaze to form vessels and clay books.

Our last day began with a free morning for shopping, museum-hopping, or even sleeping. We met at noon at the Tercera Gallery, where owner Seb Hamamjian served us a delicious lunch.

The next stop was the Twin Peaks home of our guides, Barbara Waldman and Dennis Winger. Throughout the home, which has a spectacular view of the city and the Bay, we found beautiful displays of craft furniture, ceramics, glass, and more—with a stunning teapot collection in the kitchen.

Then it was back into the city and the Virginia Brier Gallery to view work in metal by British artists Malcolm Martin, Gaynor Dowling, Lucy Casson, and Nicola Henshaw. From there we visited the Craft and Folk Art Museum to see an exhibition called “Shibori: Tradition and Innovation—East to West,” showing the intricate Japanese art of tie-dyeing and its influence on Western fiber art. Our guide was curator and former Renwick Fellow Yoshiko Wada.

Finally, we visited George and Dorothy Saxe’s apartment, with its magnificent collection of glass (and yet another spectacular view). On entering, you are greeted by a Therman Statom doorway installation and a Howard Ben Tre bench. Among the many artists in the collection are Toots Zynsky, Dan Dailey, Ginny Ruffner, Marvin Lipofsky, Tom Patti, Stanislaus Libensky, and Bertil Vallien.

Our trip came to an end with dinner at One Market, which we shared with many of the people we had visited. No one wanted to leave this wonderful celebration. ■

Focus on Furniture continued from page 1

It became clear that many furniture artists begin by making pieces that are mainly functional, but over time their work becomes less oriented toward functionality. John Brooks's work is an example: he began with ladder-back chairs, but he is represented in the Grainers' collection by a piece showing two figures holding hands, entitled "Reconciliation."

In addition to the main house, we were able to view the furniture in the guest house and on the patio, with its teapot chair, seagull chair, and fish bench. Marc has enormous enthusiasm for his collections, loves talking about it and showing it, and stresses that the furniture is lived in and used.

Last, we visited the federal style, Capitol Hill home of Colleen Kollar-Kotelly and John Kotelly. Led by the Kotellys and Michael Monroe, we discussed chairs, a chest of drawers in the shape of a kimono, and a bed by John Cederquist. Also seen were a chest, tables and a monkey bench by Judy Mckee and a candelabra, side table, and pedestal by Albert Paley. We spoke about chests of drawers by Wendell Castle and Tom Loeser.

That evening, a convivial group assembled for a potluck at Brenda Erickson's, with its unique collection that focuses on furniture and basketry. The next day, many of the same people convened in the Smithsonian's Dillon Ripley Center (the Renwick was still off-limits for security reasons), where Peter Pierobon, Lewis Wexler, Marc Grainer, and John Kotelly discussed the ins and outs of making, dealing in, and owning craft furniture. The dominant impression was the enormous marketing challenges that confront furniture makers.

The Goldberg Weekend. Jenna Goldberg arrived Saturday morning, her car loaded with items to share in her workshop. She began by displaying her "storyboards," samples of the surface treatments she has used in her furniture. The workshop dealt entirely with these treatments, and Jenna was most generous in sharing her many different techniques. She showed how she textures the surface of the wood before she begins to apply paints. As with any artist, it was fascinating to watch the ways in which she works with her materials—small nuances of touch and stroke.

After demonstrating her painting techniques with several different kinds of paint, Jenna showed various ways of transferring Xeroxed or computer-printed images to the surface. That is only part of the story, however; after sanding and buffing, she marked off a grid pattern and used carving tools to incise patterns into the painted surfaces. She removes only small amounts of the wood, using techniques she learned from Kristina Madsen. Each of her pieces, she said, takes about six weeks to create.

The workshop was also treated to a slide presentation featuring Jenna's creations as well as those of many other studio furniture makers. The day ended with a potluck at Irene and Bob Sinclair's home. All this was followed on Sunday by a more comprehensive slide presentation at the Renwick Gallery, where Jenna showed many examples of her furniture and mirrors and engaged in a lengthy question-and-answer session. ■

What is a Patron?

- ▶ **A patron** understands American Craft.
- ▶ **A patron** believes in the importance of American Craft in the contemporary art scene.
- ▶ **A patron** extends the art world to disadvantaged people who do not see or experience any beauty in their daily lives.
- ▶ **A patron** values the importance of galleries and their function in the promotion of craft.
- ▶ **A patron** takes seriously the responsibility of encouraging emerging artists.
- ▶ **A patron** works to give recognition to established artists who have continually raised the bar in the American Craft movement.

Who is a Patron?

You can become a Patron at the James Renwick Alliance Spring Craft Weekend. You too can be a strong supporter of the arts.

Craft Leaders Caucus Benefits

(\$1000, \$1250 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.

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.

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

A twenty percent discount in the Renwick museum shop.

Complimentary book/catalog of a Renwick Gallery exhibition.

Two complimentary tickets to annual Spring Symposium.

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

Invitation to special programs during annual Spring Craft Weekend.

Name listed on plaque in Renwick Gallery lobby.

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

Craft Leaders Report

News from the Craft Leaders Caucus

by **Barbara Berlin**

The Craft Leaders Caucus, the upper membership category of the James Renwick Alliance, offers special opportunities for its members:

- Caucus trips are longer than Alliance-level trips. They range more widely, provide more educational opportunities, and offer more time to get to know other members while sharing common interests.
- At least twice a year, Caucus members have the opportunity to vote—in person or by absentee ballot—on craft objects presented for possible purchase by the Alliance for the Renwick Gallery.
- During the Renwick Alliance Craft Weekend each spring, a special day-long program is planned for Caucus members.
- You will also note your name on a wall plaque at the Renwick Gallery.
- Finally, of course, members have the satisfaction of knowing they are providing substantial support to the Renwick Gallery and the world of craft as a whole.

As you probably know, last September's trip to Atlanta was postponed in the wake of the terrorist attacks. It now is scheduled for November, 2002. Our trip to San Francisco, the second in a year, did proceed as scheduled. Under the exceptional leadership of Barbara Waldman—with the assistance of

her husband, Dennis Winger, and Dorothy Saxe—it proved to be a lot of fun, even with the tension of bridge threats. Many, many thanks to the members who opened their homes so that we could see their wonderful collections: Ruth Ann and Dixon Long, Dorothy and George Saxe, Barbara Waldman and Dennis Winger, and Anita and Ron Wornick.

In November, Caucus and Alliance board members were invited to the lovely home of Caucus members Shirley and Marshall Jacobs for an evening with jewelry artist Arlene Fisch. It was a wonderful event, and attendees are hoping for a similar one in the spring.

Upcoming events include trips to western Massachusetts next June, with leaders Heather Kay and Alan Jacobs; to Nice and the French Riviera in August and September, led by Michael Rotenburg; and to Atlanta next November under Marilyn Barrett's leadership. And of course we will have our own Caucus Day during Craft Weekend at the end of April.

The annual cost for upgrading to this very rewarding level of membership is \$1250 for couples and \$1000 for individuals. To join the Caucus, to learn more about benefits, or to be in touch with Caucus members during your travels, call Camrin Emmons-White: phone (301) 907-3888, fax (301) 907-3855. You'll be very glad you did! ■

Pittsburgh Thrives

by Marsha Gold

On a beautiful fall day, about 20 Renwick Alliance members headed off for three days in Pittsburgh and Western Pennsylvania. David Montague, working with Amy Morgan of the Pittsburgh Glass Gallery, organized the trip to coincide with two important events: the gala opening of the Pittsburgh Glass Center and the Fiber Arts International Show. A Sunday trip to Frank Lloyd Wright's Fallingwater was an additional highpoint.

We are now caught up in the third industrial revolution, but Pittsburgh was a reminder of the second. Smokestacks are mostly part of history, but industry has led to thriving philan-

thropy and a beautiful city of renovated buildings. We saw the first sign of this when we stopped at the Frick Museum and toured Clayton, the restored home of Henry Clay Frick. At 23, Frick made his fortune after realizing the steel mills would need coke to thrive. Clayton remains as it was when the Frick family lived there (or used it as a retreat from New York). It is spectacular.

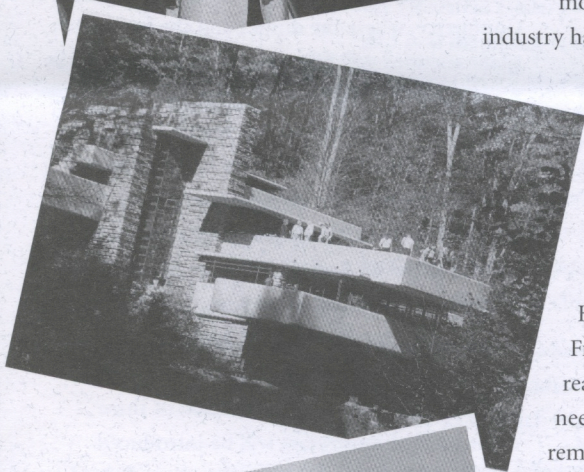
The Fiber Arts International was split between two venues: the Pittsburgh Center for the Arts and the Society for Contemporary Crafts. The Center started in the 1940s to support the arts generally. It was backed both by industrialists conveying their mansions and by the city, which

provided a park. The Society for Contemporary Crafts focuses on support for contemporary crafts with exhibits, education, community outreach, and a great gift shop. Fiber Arts International started around the embroidery guild, but has expanded enormously. The 81 pieces, chosen from 1750 applicants, showcased an impressive array of pieces. Camille Cook, President of the Friends of Fiber Arts (a national advocacy organization), provided unique insight on the exhibit.

We were on hand to lend the support of the Alliance as the switch was thrown to turn on the glass furnaces for the new Pittsburgh Glass Gallery, which aims to fill a hole in the region's teaching facilities for glass art. The opening benefit was a chance for the community to celebrate the hard work of artists, community leaders, neighborhoods, schools, fund providers, and government to make this work.

Our trip included a visit to the Carnegie Museum, whose balcony houses an impressive collection of contemporary glass, ceramics, and other craft art. We were guests at the Western Pennsylvania Historical Center, whose Heinz Regional History Center (associated with the Smithsonian), has a wonderful glass collection that focuses on Western Pennsylvania's role in the industry; it also houses an impressive Kathryn Mulcahy installation and a unique exhibit of Heinz ketchup bottles. We toured the Andy Warhol Museum, which provides a wonderful appreciation for the range of Warhol's talents. Visits to the Morgan Glass Gallery (great glass jewelry as well as a diversity of glass art), the Clay Place (with many artists including many pieces by Eva Kwong), and the Mendelsohn Gallery (an eclectic collection of international pieces and jewelry by Micki Feldenbaum) added to the experience. We also were fortunate to be guests at the home of Sheila and Milton Fine, whose collection of contemporary art includes among its many great pieces a wonderful piece by Jeff Koons.

The final stop was Frank Lloyd Wright's Fallingwater, now in the midst of efforts to shore up its base and scheduled to close for a few months in November. It is an impressive masterpiece, well worth a visit—as is Pittsburgh, an under-appreciated treasure. ■



▲ (From top to bottom) Heinz ketchup bottles on display at the Heinz Regional History Center. Alex Cook, Sarah Nichols, David Montague, and Dianna Gregg at the Morgan Gallery. The Alliance at Frank Lloyd Wright's Falling Water. Amy Morgan and David Montague are joined by a Pittsburgh Morgan Gallery staff member (left).

Washington, D.C., April 25-28

Spring Craft Weekend 2002: *A Celebration*

by **Reba Immergut**

Spring is a time of renewal. This year particularly, it is a time to reaffirm our priorities and our support of the people and beliefs we value most, including our belief in the importance of the art of craft and our commitment to the Renwick Gallery, the nation's showcase of excellence in crafts.

The Alliance's Craft Weekend 2002 will be a celebration of these values, and we have much to celebrate! We will be celebrating the 30th anniversary of the Renwick Gallery, and the 20th anniversary of James Renwick Alliance; the individuality, diversity, and creativity of craft traditions; and the success of our efforts to expand awareness and appreciation of American craft.

The weekend celebration will kick off Thursday evening with a cocktail reception at the stately Grand Salon of the Renwick Gallery. The Acquisitions Committee will present works of art in various mediums to be considered for purchase by the Alliance for the Renwick's permanent collection. This year, all works of art approved at the meeting will be given to the museum in memory of our nation's loss on September 11, 2001.

Friday, Caucus Day, is filled with exciting activities including visits to private collections, artists' studios, and a renovated Washington mansion, scheduled to be featured in "Architectural Digest," that houses a collection of Italian art glass and modern art. We will also visit two embassies to see a special jewelry exhibit and lunch with the artists, and also to preview the upcoming Caucus trip to the French Riviera, planned for late summer, 2002.

This year's Patrons' dinner, celebrating the loyalty of our major supporters, will be a back tie event Friday evening at the Metropolitan Club, one of downtown Washington's oldest private clubs. During the evening, we will be honoring the Distinguished Craft Educators selected by special committee. Don't miss this wonderful evening of appreciation. Become a Craft Weekend Patron!

The symposium on Saturday morning at the Renwick Gallery is especially timely and fascinating. "We the People: American Craft and the Immigrant Experience," will celebrate the heterogeneity of America and examine the impact of assimilation on American craft traditions. A panel of foreign-born artists, now working in the USA, will talk about their decision to resettle and about the cultural influences on their art.

The 20th Anniversary Gala and Auction on Saturday evening will be better than ever, featuring more than 75 nationally known craft artists, many of whom are represented in the Renwick Gallery's Permanent collection. Casual and fun will be the order of the night in both food and dress, so create a festive outfit to wear to the U.S. Chamber of Commerce, where the dinner and the live and silent auctions will take place. Remember: a lucky twosome will win a one-year, free, James Renwick Alliance Caucus membership worth \$1250!

On Sunday morning, we are having a new event to celebrate the 20th Anniversary of the Renwick Gallery. We are planning a champagne brunch at the St. Regis Hotel to honor the museum's leaders for the past 30 years: Lloyd Herman, Director, 1971-1986; Michael Monroe, Curator-in-charge, 1986-1995; and Kenneth R. Trapp, Curator-in-charge since 1995. Each of these distinguished innovators will be introduced by a well-known and nationally acknowledged master artist. This promises to be a unique occasion, not to be missed.

Spring Craft Weekend is filled with activities for craft enthusiasts. It is also the major source of funding for Alliance-sponsored educational programs and museum acquisitions. Planning for Craft Weekend continues, but the Alliance needs your support to make the celebration a success! Mark your calendars! Look for your invitation in early March and make your reservations early! ■

Spring Craft Weekend 2002

Thursday, April 25

Acquisitions Meeting

Friday, April 26

Craft Leaders Caucus Day
(Caucus members only)

Patrons Dinner

Saturday, April 27

Symposium
Gala Benefit

Sunday, April 28

Champagne Brunch

Events Elsewhere

by **Brenda Erickson**

- The *National Council on Education in the Ceramic Arts (NCECA)* is holding its 36th annual conference in Kansas City, MO, March 13-16, 2002. Exhibitions of ceramic works are featured throughout the Kansas City area.
- From January 13 through March 10, 2002, the newly formed National Basket Organization, in cooperation with the Arkansas Arts Center, is presenting *Baskets: A National Survey*, works from 50 basket makers. In addition, the Arts Center will show baskets from its permanent collection from January 13 through February 17, 2002.
- In the Twin Cities, *Jack Lenor Larsen: The Company and the Cloth* is at the Minneapolis Institute of Arts until March 30, 2002. *Material Wealth: Five Decades of Textiles* by Jack Lenor Larsen is at the Goldstein Gallery in St. Paul until February 2, and is at the Elmer L. Andersen Library on the University of Minnesota campus until February 20, along with an *Exhibit of the Archives of Textile Designer Jack Lenor Larsen*.
- *Big Idea: The Maquettes of Robert Arneson* is showing at the Palo Alto Art Center from January 27 through April 28, 2002 and then travels to five other cities.
- New Brunswick Museum in Saint John is the next stop for *Canadian Furniture Exhibition* from January 13 through March 3, 2002.
- *Avant Garde Calligraphy* and *Eye and Hand: The Art of Calligraphy* are showing at the Arvada Center for the Arts & Humanities in Arvada, CO from January 24 through March 31, 2002.
- *Transformation: Contemporary Works in Jewelry and Small Metals* features 36 finalists for the Elizabeth R. Raphael Founder's Prize: *Contemporary Jewelry* at the Society for Contemporary Craft in Pittsburgh through February 23, 2002.
- After closing at the Fort Wayne (IN) Museum of Art on Jan 11, 2002, *A Ceramic Continuum – Fifty Years of Archie Bray Influence* stops on its national tour at the Butler Institute of American Art in Youngstown, OH from February 17 through April 14, 2002.
- *Japan 2001* continues in the UK into 2002 with *Contemporary Japanese Jewelry* at the Crafts Council Gallery until January 13, 2002, *Rural Crafts in Japan* at the Japanese Embassy until February 28, and *Contemporary Japanese Textiles* at the Victoria and Albert Museum beginning January 23, among other events.
- Other European exhibitions include *Toots Zynsky* at the Glasmuseum in Ebeltoft, Denmark through February 10, 2002; and *Connections, 34 Betonac Prize Finalists from 16 Countries*, at the Nederlands Textielmuseum in Tilburg through February 24th.

Link onto the Alliance Web site calendar at www.jra.org for other venues on the tours and more listings of Web sites. ■

Upcoming Events

James Renwick Alliance and Related Events

*Alliance-sponsored events
are shown in bold italic.*

January

January 5 (Saturday)

*Dickson Carroll Visits the Renwick,
Slide lecture and table talk, 2-4 pm,
Renwick Gallery, Grand Salon*

January 19 (Saturday)

*"Craft Gems in Your Backyard," an Alliance
Craft Study Tour to Alexandria, VA, and
Prince George's County, MD*

February

February 2 (Saturday)

*A day in Rockville featuring "A Full Deck
Art Quilt" at Glenview Mansion with lectures,
tours, and more.*

February 10 (Sunday)

*Family Valentine's Day workshop,
Renwick Gallery, Grand Salon*

February 22-24 (Friday - Sunday)

*American Craft Council Craft Show,
Baltimore, MD*

February 24 (Sunday)

*Black History Month Quilt Celebration,
12-4 pm, Renwick Gallery*

March

March 14 (Thursday)

*Exhibition opening and reception:
Wood Turning since 1930, Renwick Gallery,
6:30-8:30 pm*

March 15 (Friday)

Wood Turning since 1930 opens to the public

March 15 (Friday)

*Artist-led gallery tour of Wood Turning since
1930, Renwick Gallery, 2 pm. Free and open to
the public.*

March 16 (Saturday)

*Symposium: "Women in Woodworking," Renwick
Gallery, Grand Salon, 10 am-1 pm. Free and open
to the public.*

April

April 6 (Saturday)

*Artists' Series Workshop: Stoney Lamar, turned-
wood artist, 10 am-3 pm. By reservation.*

April 7 (Sunday)

*Distinguished Craft Artist Lecture: Stoney
Lamar, turned-wood artist, Renwick Gallery,
3 pm. Free and open to the public.*

April 14 (Sunday)

*Family Day. Demonstration and hands-on
workshop, Renwick Gallery, Grand Salon, 1-4 pm*

April 18 (Thursday)

*"Take a Break at the Renwick," 1 pm
Alliance member Jerry Paulson will discuss
objects in the Renwick Gallery's permanent that
were acquired with the aid of the Alliance.*

April 19-21 (Friday - Sunday)

Philadelphia Furniture & Furnishings Show

April 25-28 (Thursday - Sunday)

Smithsonian Craft Show

April 25 (Thursday)

*Woodturning Since 1930. Smithsonian Craft
Show Artists discuss their work. Renwick Gallery,
Grand Salon, 1:00 pm*

April 25-28 (Thursday - Sunday)

*"Celebrating Crafts:" The James Renwick
Alliance Craft Weekend*

April 25 (Thursday)

Acquisitions meeting

April 26 (Friday)

Craft Leaders Caucus Day and Patrons Dinner

April 27 (Saturday)

*Symposium: "We the People: American
Craft and the Immigrant Experience
10 am-12:30 pm*

April 27 (Saturday)

Gala benefit/craft auction

April 28 (Sunday)

Alliance 20th anniversary craft brunch

May

May 10-11 (Friday - Saturday)

Alliance Craft Study Tour to Bucks County, PA

May 18 (Saturday)

*Artists' Series Workshop: Mark Sfirri, wood
artist, 10 am-3 pm. By reservation.*

May 19 (Sunday)

*Distinguished Craft Artist Series Lecture:
Mark Sfirri, wood artist, Renwick Gallery,
Grand Salon, 3 pm. Free and open to
the public.*

May 29 (Wednesday)

SOFA, New York Benefit Opening

May 30 - June 2 (Thursday - Sunday)

SOFA, New York

June

June 6-9 (Day)

*Craft Leadership Caucus Trip to
Western Massachusetts*

June 14 (Day)

*The Renwick Invitational: Five Discoveries
in Craft*

August

August 31 - September 6 (Day)

*Craft Leaders Caucus Trip to Nice
and the South of France*

November

Craft Leaders Caucus Trip to Atlanta

► **For further information
on any item listed,
call Camrin Emmons-White
at (301) 907-3888,
or check www.jra.org**

Most Thursdays at 1 pm the Renwick Gallery hosts a lecture entitled "Take a break at the Renwick."

See the Alliance Web site, www.jra.org, or contact the Renwick Gallery for more details.

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*, 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.

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 discount in the Renwick museum shop.

Guild (\$50)

For craft artists

Same benefits as Donor

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

For contributors under the age of 40

Same benefits as Donor, plus

Special events for ART members, only

Sponsor (\$250)

Same benefits as Donor, plus

Complimentary book/catalog of a Renwick Gallery exhibition

Sustainer (\$500)

Same benefits as Sponsor, plus

Free attendance at one workshop of your choice

Special program for Sustainers

Craft Leaders Caucus

(\$1000, \$1250 double)

Same benefits as Sustainer, plus

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

Invitation to special programs during annual Spring Craft Weekend

Name listed on plaque in Renwick Gallery lobby

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

One annual gift membership at Donor level

Benefactor (\$2500)

Same benefits as Craft Leaders Caucus, plus

Special tour at the Renwick Gallery

Grand Salon Patron (\$5000)

Same benefits as Benefactor, plus

Free admission for two to all craft weekend activities.

Free admission includes the acquisition meeting, craft leaders caucus day, patron's dinner, symposium, benefit auction, and anniversary brunch (a \$1,200 value).

Recognition in the invitation and catalog for craft weekend

Questions?

Contact Camrin Emmons-White
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, \$1250 double)**
- Benefactor** (\$2500)**
- Grand Salon Patron** (\$5000)***

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

\$ _____

* Entire contribution is tax deductible

** All but \$15 is tax deductible

*** All but \$115 is tax deductible

Renewal **New Member**

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

Street Address _____

City _____

State _____ Zip _____

Phone _____

Fax _____

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



JAMES
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ALLIANCE

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