



Photo by Clemmer Montague

## Jane's Successful Evening

Jane Milosch, Renwick Gallery curator, presented her argument for the James Renwick Alliance to purchase glass artist Beth Lipman's *Bancketje* (Banquet), 2003, on Thursday, June 28 to Acquisitions committee members at the Renwick Gallery. The vote was an overwhelming 57 for yes, 21 for no, and 3 abstained. The piece will be on display in Gallery 202 on the second floor after the current exhibition comes down.

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Put on your calendars **NOW**

Annual Membership Meeting

September 25

6:30 p.m. to 8:30 p.m.  
Renwick Gallery

Spring Craft Weekend

April 11, 12, 13, 2008

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JAMES RENWICK  
ALLIANCE  
Quarterly  
Summer 2007

The Quarterly is published three 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 craft art. Founded in 1982, the Alliance helps support the nation's showcase of contemporary American craft, the Renwick Gallery of the Smithsonian American Art Museum, Washington, D.C. The opinions expressed therein are not those of the James Renwick Alliance, its board of directors, or the Smithsonian American Art Museum Renwick Gallery and its staff.

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Anne Mehringer began July 1

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## Anne Mehringer Begins Term as President

Anne Mehringer, president-elect since the fall 2006, became the president of the James Renwick Alliance on July 1 for a two year term ending on June 30, 2009. Miriam Bonner became vice president; Julianna Mahley was re-elected for a two-year term as secretary; and the current treasurer, J.G. Harrington, will remain in that office for two more years.

The Planning and Nominating Committee presented the list to board members in May, and the election was completed with a unanimous vote by board members at the June 16 final meeting of the year.

The new officers, planning and nominating committee members, current board members for an additional two year term and new board members were all presented at the June 16 meeting of the board of directors. All assumed their positions on July 1.

### From Anne Mehringer...

As I start my tenure as president of the JRA, I want to thank Diane (Grainer) for turning over a healthy organization with a strong board.

My initial focus will be to try to build a more collaborative relationship with the Renwick Gallery. We are finishing off this past year on positive notes with the recommendations of the acquisitions subcommittee, the pending vote of the acquisitions committee, and the significant increase in our pledge of \$199,000 to SAAM for next year.

I also hope to begin a long range planning effort this summer with Miriam's (Bonner) help as vice president and chair of the planning and nominating committee. The long range planning effort will focus on membership expansion and additional

Miriam Bonner will lead the planning and nominating committee as chair, assisted by Julianna Mahley, Larry Hawk, Rick Snyderman, Judy Davis and Reba Immergut. Members of this committee serve for a two-year term.

Current board members elected for an additional two-year term are: Arnold Berlin, Binnie Fry, Larry Gabriel, Marsha Gold, J.G. Harrington, Mallory Lawson, Julianna Mahley, John Meyerhoff, Clemmer Montague, Elmerina Parkman, Nancy Schneider and Lenel Srochi-Meyerhoff.

New board members selected for a two-year term are: Sorrell Caplan, Rebecca Cross, Bev Denbo, Brenda Erickson, Anne Fishman, Reba Immergut, Robert Minkoff, Brigitte Savage and Robert Strauss.

Committee chairs and committee members will be selected as the summer progresses, and committee planning sessions will begin. Committee chairs will be introduced at the annual membership meeting at the Renwick Gallery on Tuesday, Sep. 25. (See page 4 for additional information.)



ways of supporting craft in America through JRA programming.

Under Diane's leadership, we have made great progress on the programming front. I think that we can continue to build on that foundation to provide more programming for our members and greater exposure for crafts.

I have already received some great suggestions for both new programs and fund raising activities. I hope that any of you who have ideas about programming or fund raising will take the time to drop me an e-mail at either [amehring@ix.netcom.com](mailto:amehring@ix.netcom.com) or [admin@jra.org](mailto:admin@jra.org)

Anne

## James Renwick Alliance Officers

**President - Diane Grainer ended June 30**

**President - Anne Mehringer began July 1**

**Vice President - Elaine Marks ended June 30**

**Vice President - Miriam Bonner began July 1**

**Secretary - Julianna Mahley continues**

**Treasurer - J.G. Harrington continues**



# From the President . . .



It's interesting how my term as JRA president can go slowly and yet fly by, all at the same time. On the one hand, I am well aware that I've been JRA president for two years, but, on the other hand, it seems I took office only yesterday. Being president has been, in turns, exhausting, exciting, overwhelming, and ultimately satisfying. I look with pride at accomplishments of the last two years. Although I'd like to take credit for everything good that has happened, the truth is that the JRA has continued to thrive due to its members' energetic willingness to work.

Thanks to Binnie Fry, our artist series has continued to serve both the public and JRA members. The workshops/demonstrations and lectures are beautifully complemented by the potluck dinners where workshop participants and interested JRA members can talk with artists in the intimate surroundings of a JRA member's home. We are fortunate to have Pat Arnold arranging the logistics for the potluck dinners and for JRA members gracious enough to open their homes.

We've had a number of programs by Membership Chair Clemmer Montague, Education Chair Cynthia Boyer, Program Chair David Montague, and Caucus Chair Judy Davis. For example, we heard how jewelry artist Thomas Mann responded to Hurricane Katrina, what the JRA Fellows are researching, what to do with your "stuff" from an estate planning standpoint, and how a commercial gallery couple works together. We've had "JRA members only" gallery openings, embassy receptions, and glass blowing by visiting artists. The next JRA Annual Membership meeting and program is scheduled for Tuesday, Sept. 25, so put it on your calendar, today!

In addition to all of these educational activities, hardworking JRA members have taken us on local day trips, to other ends of the country, and beyond. This spring, I participated in Miriam Bonner's exciting Caucus craft study tour to Copenhagen and Clemmer Montague's terrific Alliance trip to Massachusetts. Sue Kolodner very recently ran a wonderful day trip to Baltimore. Larry Hawk is taking a group to Minneapolis in September, and George Mueller is running a Caucus tour to St. Louis in October. Thanks to trip committee chairs Fran Burka, Pat Arnold, and Wanda Rappaport! I am glad to say that the JRA provides enormous opportunities for its members to learn about studio craft and to meet working artists. We can do this because so many people are willing to give their time.

In the midst of all this activity, a very large group of volunteers put together a wonderful Spring Craft Weekend, ably choreographed by Chair Reba Immergut. It's a multi-tasked job. It's our fundraising weekend, so one object is to raise money. But it's also a time when we can come together and celebrate our love of craft. Additionally, it's a time when we honor educators or artists, and this year we also celebrated the 25th anniversary of the James Renwick Alliance. A special thanks to Shirley Jacobs, who single-handedly, as Patron Chair, raises such a large part of our funds every year.

Other committee chairs I need to thank include Larry Gabriel, finance chair, Judith Weisman, acquisitions committee chair, and Nancy Schneider, planning and nominating chair. They each went the extra mile when called upon to help.

I've enjoyed working with Robyn Kennedy, chief of the Renwick Gallery, and also Jane Milosch, gallery curator. My most exciting moment as JRA president came when I was meeting with Robyn, and she showed me the catalogue "From the Ground Up: Renwick Craft Invitational 2007" for the first Ryna and Mel Cohen-funded biennial exhibition. I feel very strongly that craft will only survive and strengthen as a discipline with supporting scholarship. As the first catalogue originating from the Renwick Gallery in several years, I feel this is a good omen for the future.

Katie Mazzari, our JRA office administrator, has been invaluable and has made all our lives a lot easier. Thank you, Katie. One doesn't ever need to ask you for anything twice. Anne Mehringer has been terrific to work with as president-elect, and we are all very lucky to have her as our incoming JRA president. Further, Vice-President Elaine Marks, Treasurer J.G. Harrington, and Secretary Julianna Mahley deserve our thanks for their efforts.

I'm happy to say that both J.G. Harrington and Julianna Mahley have agreed to serve another term, and that Miriam Bonner is joining the officers as vice president of the JRA. Anne and the rest of our officers will continue to keep the JRA in very good stead, and I feel very positive knowing that the JRA is in their capable hands.

I'm just sorry that I couldn't mention the names of all participating JRA members. Fortunately, there are just too many of you to list! Let me just say to anyone who has participated in any manner, small or large, "THANK YOU." As I said at the Craft Weekend Gala Dinner, when I spoke on behalf of all of the JRA Presidents, it has been an honor to support the Renwick Gallery and to serve the members of the JRA.

Warm Regards,

*Diane*

# From the New Guard: } Anne Mehringer and Miriam Bonner What I want to say...



Photo by Miriam Rosenthal

I first became interested in glass in 1958. Yes, I was 11 years old and had a world history report to do and chose to do it on glass -- its earliest development by the Phoenicians and its spread through the Middle East and then through the Roman Empire.

Once I was out of college and living on my own, I started going to craft shows and buying functional glass, wood, ceramics

and fiber. Mel Eagle was a professional colleague of mine in the '80s, and when he was president-elect of the JRA, he asked me to work with him on several projects for the JRA. That began what has been nearly a two decade association.

- Anne Mehringer,

**JRA president,**

**July 1, 2007, to June 30, 2009**

My interest in art and craftsmanship developed early in life. I grew up watching my mother hand-piece and stitch quilts, infusing traditional designs with sometimes bold and sometimes quiet selections of fabric color and pattern.

Textiles have been of interest for a long time, but exposure to studio glass while living in Seattle in the early '90s, proved to be a turning point in my interest in studio crafts. An exhibit of large scale glass "bones" by William Morris mesmerized me. It was exciting to see what a skilled, imaginative artist could do with what I had regarded until then as a utilitarian medium.

I took art classes at Pratt Center in Seattle and frequented art and craft galleries. When I moved back to the Washington, D.C. area in the mid-'90s, my focus shifted because of the much smaller studio glass community in the Capital area. The Smithsonian Craft Show and the American Craft Council show in Baltimore were my mainstays until I decided to learn about studio crafts in depth and joined the James Renwick Alliance around 2002.

I quickly decided the best way to learn about the different media, artists, galleries, shows, and other venues, both in the United States and internationally, was to participate as fully as possible in the trips and other learning opportunities presented by the JRA. My appreciation for the benefits of the JRA leads me to volunteer to help the JRA as an organization.

- Miriam Bonner,

**vice president,**

**July 1, 2007, to June 30, 2009**

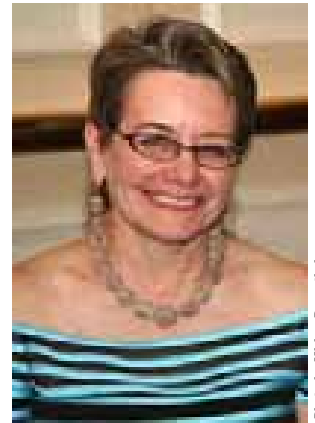


Photo by Miriam Rosenthal

## Annual Membership Meeting

Meet the James Renwick Alliance new officers, board members, and each other at the Annual Membership Meeting on September 25, 2007 At the Renwick Gallery 6:30 p.m. to 8:30 p.m.



# My Personal } Priorities for the Future

## I'd like to suggest seven priorities for the future.

By Diane Grainer  
President, 2005-2007

**1.** We need two curators at the Renwick Gallery. It made sense to divide the curator-in-charge into two positions, one administrative and the other curatorial. But there is much too much work for only one curator. Jane (Milosch) has much more to do than is possible for only one person to accomplish. We need to go back to having two curators like it was for more than 30 years.

**2.** We need more exhibitions at the Gallery. We have many fewer exhibitions today than 20 years ago. Just look at the other newly established museums devoted to exhibiting craft, and you will see them putting on many more high quality exhibits per year than the Renwick. More exhibitions should be organized at the Gallery and if that is not possible, more traveling exhibitions should be accepted. There is more than adequate monetary support available from the JRA to make this happen. Speaking of exhibits, the Katzen Center is planning to bring Garry Knox Bennett's Chair exhibition, which originated with Michael Monroe at Bellevue, to Washington the Summer of 2009. We're sorry the Renwick Gallery wasn't able to take this exhibit, but at least all of us will be able to enjoy Garry's wit and creativity here in Washington.

**3.** We need to continue our support of craft scholarship. I would like to see Renwick Fellows who are conducting scholarship in contemporary studio craft, rather than just art history. More catalogues like for the current biennial should be published. And, more books like Oscar Fitzgerald's Studio Furniture monograph should be supported.

**4.** I hope we will continue to educate people about studio craft. This means an active artist series, JRA sponsored lectures at the Gallery, continuation of our craft study tour program, and more outreach to the community.

**5.** I hope we will find a way to get younger people involved. I predict, that if we cannot do this, the JRA will slowly cease to exist over the next 25 years.

**6.** I hope that the JRA continues to be a support group for the Renwick Gallery long into the future. The Renwick Gallery is responsible for maintaining the nation's studio craft collection. We support institutions, not personalities.

**7.** And, finally, our articles of incorporation explicitly state that the JRA is to "advance education in the history of and appreciation for American crafts by supporting programs directed toward this purpose and by encouraging connoisseurship and collecting." We need to continue this mission as strongly as our efforts to support the Renwick Gallery. If studio craft is to be accepted as a major movement in the field of American art, this leadership role is a must.

*Diane*

## Board Approves Marshall Jacobs Education Fund

The Marshall Jacobs Education Fund was approved by the James Renwick Alliance Board of Directors at its May meeting. The fund currently has accrued \$1500 as a start. This fund was created in memory of Marshall Jacobs, who was a beloved longtime JRA member, collector and artist, who has turned wood pieces in the Renwick Gallery collection.

Diane Grainer, president, explains that the idea is to underwrite educational programming outside the scope of what JRA currently does.

"We have a very limited amount, usually a few thousand, and are always trying to keep from losing money when we do these events," she explained.

She used as an example the need for an artist or educator who Robyn (Kennedy, Renwick chief) or Jane (Milosch, curator) would like to have speak at the Gallery and if it is not within the scope of the SAAM budget to support this program, then funds from the Jacobs Fund could cover these expenses.

"Or maybe there is a way the JRA can get more involved in local education opportunities," she concluded.

Anne Mehringer, president as of July 1, will have the education committee devise guidelines for the administration of the fund.

Funds may be contributed directly to the Marshall Jacobs Education Fund in care of the James Renwick Alliance.

# Melvin and Ryna Cohen Gifted a Family Foundation to SAAM

By Miriam Bonner

When Melvin and Ryna Cohen were growing up, he in Alabama and she in Massachusetts, neither envisioned becoming philanthropists or art collectors, but they have become both. A gift of \$1.2 million from their Family Foundation to the Smithsonian American Art Museum in 2005 is one of many gifts the Cohens have given to art, education, and medical concerns. The Smithsonian gift will support an exhibition series showcasing contemporary crafts and related programs at the Renwick Gallery.

The ill health of a grandchild prompted their earliest giving, said Ryna Cohen. This led to the co-establishment of a Chair for Surgery in the Pediatrics Department at the Children's National Medical Center in Washington D.C. "Our main focus was on saving lives and rescuing children," she said.

Other donations have gone to the Division of Plastic and Reconstructive Surgery at Johns Hopkins Hospital in Baltimore, a result of skin cancer treatments Mel Cohen underwent at the hospital; to Brandeis University for Endowed Fellowships in the Hornstein Leadership Program; and to the Greater Washington Jewish Community Center Fund for Exceptional Children with Special Needs.

In the arts, the Cohens have supported the National Symphony Orchestra and over the past two years helped sponsor several photography shows at the National Gallery of Art, including Nicholas Nixon: The Brown Sisters; American Photography 1938 - 1958, New York Streets; and Andre Kertesz, Photographer. Support for these shows seems natural given the Cohens' lifetime involvement in founding and building the District Photo Company into Washington's leading photographic supply and services company.

Mel Cohen thought their daily involvement in the field might also explain why they have not collected photography. A friend tried to interest them in photography, but Mel and Ryna were absorbed by studio glass. Friends introduced them to the medium in the 1980s and "We were immediately attracted to the innovative nature of the work we saw," said Mel. They

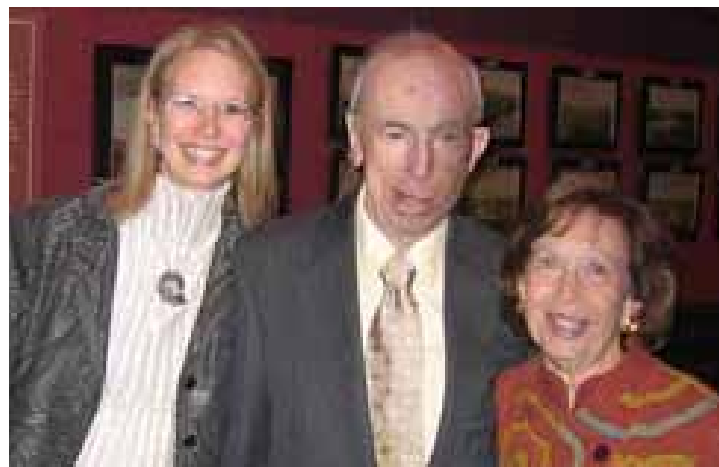


Photo by Miriam Rosenthal

**RENWICK INVITATIONAL SPONSORS** Melvin and Ryna Cohen with Renwick Curator Jane Milosch attended the opening of the 3rd Renwick Invitational in the Grand Salon of the Renwick Gallery. They were honored during the Spring Craft Weekend's Caucus Day lunch.

acquired their first piece of studio glass in the late 1980s and continue to collect glass today.

Mel Cohen said he and Ryna did not have "a historical plan or focus" in building their studio glass collection. A visit to their home though shows that even without a plan or focus, the Cohens have assembled a body of work by artists who have had major roles in developing the American studio glass movement. Well-known names include Harvey Littleton, Dale Chihuly, Lino Tagliapietra, Toots Zynsky, Ginny Ruffner, Dante Marioni, and Sidney Hutter. The most recent piece acquired by the Cohens is a large metal and blue glass wall sculpture by Dan Dailey called "Horn." Like many collector couples, the Cohens have ground rules concerning acquisitions - "we both must like and agree on the piece," said Ryna.

The Cohens downplay their support for the arts in the Washington, D.C. area. They have a deep appreciation for the cultural opportunities available in the area, and their gift to the Smithsonian is an expression of thanks for the exhibitions and programs they have experienced. Ryna said she and Mel are trying to do the "utmost with the good fortune in life" they've experienced and are pleased their gift will recognize and encourage artists.

The third of the Renwick Invitational and the first in the biennial series from the Cohen Foundation, From the Ground Up: Renwick Craft Invitational 2007, opened March 2007 with work by four artists: glass artists Beth Lipman and Paula Bartron, ceramics artist Beth Cavener Stichter, and paper artist Jocelyn Châteauevert.



## JRA Extends Deadline for Minneapolis-St. Paul Trip

Don't miss out on the James Renwick Alliance's **one of a kind trip to Minneapolis and St. Paul!** We've **extended the deadline** to accommodate just a few more spaces on this truly unique tour filled with **exclusive visits to private collections, museums, and artists' studios.** And on top of all this, we have been invited to attend all the **best events of the Northern Clay Center's (NCC) American Pottery Festival.** Trip Coordinator Larry Hawk has hand-chosen the most exciting highlights of this annual festival to round out a trip rich in **experiences with all media.** This spectacular four-day weekend tour includes:

- An afternoon at the **Minneapolis Institute of Arts, led by curator Chris Monkhouse,** with a tour of the **craft collection** and their recently opened **new wing,** featured in *American Craft Magazine's* June/July 2007 issue.
- Tour of the **Frank Gehry designed Weisman Museum,** with a private look at their most important ceramic works.
- Visit to the private studios of **netsuke artist Janel Jacobson, one of the five artists represented in the First Renwick Craft Invitational,** and of her husband **Will Swanson,** known for his tableware in dazzling rust-colored shino glazes.
- Wood kiln opening and Barbeque dinner with **ceramicists Jeff Oestreich, Mark Shapiro and Ben Krupka.**
- A stop at the **Textile Center** with time to view the current exhibition, visit the dye labs and studios, as well as shop.
- Private studio visit with **enamellist jeweler Heinz Brummel.**
- Lunch with **gallery owner Ann Pifer** of the newly-expanded **Grand Hand Gallery,** representing artists in glass, wood, clay, fiber, and metal/jewelry.
- A trip to the outstanding **private wood collection of Ruth and David Waterbury.**
- Visit at the home of **fiber artist Mary Giles** whose work is in the Renwick Gallery collection.
- Studio, home, and showroom visit with **potters Jan McKeachie and Randy Johnston.**
- Talks (and cocktails) with **ceramicists Maren Kloppmann, Mark Pharis, and Linda Christianson.**
- Dinner in the **Chambers Hotel private Burnet Gallery,** featuring an exhibit by **photographer Angela Strassheim** (who was included in the last Whitney Biennial) and tour of the hotel's **large private collection of fine arts and craft.**
- **American Pottery Festival opening reception** at the Northern Clay Center, which includes an **exhibition of work from invited ceramic artists and craftsmen from across the country.**
- NCC brunch, demonstrations, and soda kiln opening, featuring work by **Julia Galloway.**
- Visit to the **private collection of JRA members Michael and Tamara Root.**

**Full details of this tour, as well as a registration form, are available. Please fax 301-907-3855, telephone 301.907.3888, e-mail: admin@jra.org, or mail (4405 East-West Highway, Suite 510, Bethesda, MD 20814) your registration today. Deadline has been extended to Monday, Aug. 6. Spaces are limited!**

## Mission Accomplished for Massachusetts Trip

The mission of the craft study tour **From Boston to Pioneer Valley: Craft Discoveries from the Boston Harbor to the Connecticut River Valley** from Apr. 26 to Apr. 29 was three fold.

**First** was to combine elements of past Caucus trips to Boston and Providence and to the Berkshires. That was accomplished nicely, topped with a visit to the home of Dan Jacobson whose craft filled home was a welcome sight as well as the presence of many New England artists: Sidney Hutter, Jose Chardiet, Jay Stanger, Judy McKee and local emerging artists with samples of their work.

**Second** was to visit the Fuller Craft Museum where the group was met and guided through the museum's exhibitions by Caucus member Chris Rifkin and Jessie Scholsser, chief administrator. The second part of this trip, hosted by Caucus members Michael and Karen Rotenberg of Boston, was to visit the splendid new Institute of Contemporary Art, where the group was "blown away" by the architecture and the opening exhibition. One member stated that she could not tell the difference in what was so-called fine art and what was so-called craft.

**Third** reason for the trip was to visit JRA's three Gallery caucus members. JoAnne and Libby Cooper of Mobilia Gallery in Cambridge arranged visits to private studios of glass and jewelry artists. The visit to the gallery was of course, outstanding with seven artists who had work on exhibit at the gallery present. Then they served lunch to about 50 people in the space of the gallery.

Lucy Lacoste at Lacoste Gallery (See Gallery Highlights this issue) served champagne at her gallery and we continued to Pioneer Valley. **(See photo, page 8, of Lucy Lacoste and Bev Denbo in the gallery.)**

Following the second mission of visiting western Massachusetts was a reception at the home of Roy and Mara Superior, furniture maker and ceramic sculptor, respectively; then on to dinner at a new pub where the group participated in a discussion of studio ceramics with the remarkable Karen Karnes and eight local ceramists.

The exciting news was that Leslie Ferrin and her partner Donald Clark have moved their gallery, Ferrin Gallery, to Pittsfield, MA, a town about three miles from Lenox which is a sort of tourist town. Leslie said that a dynamic arts community has developed there where prices are lower and huge spaces are available. Leslie and Donald purchased a new building on the main street and opened the gallery there in late June.

*Continued*



## Mass. Trip Cont.

Leslie tried an experiment of renting her mill building, now turned into two living spaces for her family and for her business partner Sergie Isopov, his studio and studio space for two other artists as well as exhibition space for local events. She tried out this idea with JRA members, her mother and local friends serving a home cooked meal and her children earning pocket money by helping.

### Sunday Morning

By Mallory Lawson

On Sunday morning we visited internationally recognized glass artist Josh Simpson for breakfast and a captivating hot glass demonstration. His impressive studio is on the compound with his home, which we were also invited to visit. (See photo, this page, of Josh Simpson demonstrating in his studio to JRA study tour members.) The next stop, the furniture studio of accomplished marquetry artist Silas Kopf, included a display of the many stages involved in fabricating his sought after intricate pieces. The final stop at Jo Roessler's furniture studio, NoJo Designs, in the spacious Majestic Theater, included a delicious southwest lunch and a slide presentation of his many designs.

The wealth of talent in the Berkshires, as well as the beautiful countryside, were enjoyed and appreciated by all on this fabulous four day whirlwind trip.

Thank you,  
Clemmer.



## RUDY AUTIO, 1926 TO 2007

Dear Board Members,

As many of you undoubtedly know, Master of the Medium Rudy Autio passed away this Wednesday. After refusing further chemotherapy, he returned home for comfort care, where gallery owner Duane Reed has informed us "he died comfortably, his humanity and good humor enduring right to the end." Condolences may be sent to the following addresses:

Mrs. Lela Autio  
2322 Duncan Drive  
Missoula, MT 59802  
Or  
Duane Reed Gallery  
7513 Forsyth Blvd.  
St. Louis, MO 63105  
314-862-2333  
(From Katie Mazzari)

Rudy Autio, 80, a founding resident artist at the Archie Bray Foundation for the Ceramic Arts who also taught ceramics at the University of Montana for 28 years, died of leukemia June 20 in Missoula, MT.

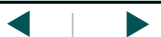


Mr. Autio is best known for his torso-shaped ceramic vessels painted with figures and horses, but he also made commissioned works such as wool tapestries with horses for the Reader's Digest Building in Helsinki and the foyer of the Performing Arts Building at the University of Montana.

He was born Arne Rudolf Autio on Oct. 8, 1926, in Butte, Mont., the son of a miner and a boarding house cook. He learned to draw during evening classes offered by Works Progress Administration artists working in Butte. He served in the Navy for two years during World War II.

Mr. Autio graduated from Montana State College and received a master's degree from Washington State University in 1951. He returned to his home state and took a job in Helena at a brick factory owned by Archie Bray, an industrialist with a love of fine art. Bray agreed to allow him to fire his ceramic works in the brick factory's kiln. Inspired by what Mr. Autio and fellow artist Peter Voulkos produced that summer, Bray chartered the Archie Bray Foundation, a nonprofit educational institution devoted to the advancement of ceramic arts.

Mr. Autio was named a "Master of the Medium" of Ceramics in 2007 by the James Renwick Alliance. His son Chris accepted the award at the Masters brunch during Spring Craft Weekend on April 22.





# Nancy Schneider Discusses Her JRA Involvement



**BARBARA LEE SMITH'S USE OF POLYESTER** and a sewing machine are evidenced in this piece, *Lay Inlet 2006*, which entered the permanent collection of the Renwick Gallery on Thursday, June 28 when the JRA Acquisitions Committee voted. The vote was 78 for yes and three for no. Board member Nancy Schneider, Caucus Craft Leaders Study Tour chair, turns from the piece which is in Gallery 205 on the second floor of the Renwick Gallery.

Nancy Schneider, JRA board member, has been chair of the Planning and Nominating Committee for two years, a term which has a two year limit. She became the chair of the Caucus Craft Leaders Study Tour program on July 1 and will oversee trips for the upper level membership. Nancy devotes extraordinary time and energy to her responsibility as a committee chair. Proof of her seriousness to her job is the initiation of a SWOT (strengths, weaknesses, opportunities, threat), an exercise which tasked members to explore the organization for these elements in its operation in order to create a direction for developing a strategic plan for JRA operations. The Quarterly is pleased to feature Nancy as a "board member to watch" in the following question and answer interview.

**Ed.:** How did you begin collecting craft?

**NS:** Probably first as souvenirs from our travels. Bill and I bought baskets, pottery and rugs in the Southwest, grass and baleen baskets, soapstone, sculpture and ivory carvings in Alaska, reticello glass in Venice, sweetgrass baskets in Charleston and from the Passamaquoddy Indians in Maine, and assorted pottery in North Carolina. Seems like a lot, but they were mementos of our travels, and we really didn't consider ourselves collectors.

About seven or eight years ago, we attended Spring Craft Weekend as guests, and it opened our eyes to a whole new world. There were so many beautifully designed, skillfully made objects which we could touch and buy. They weren't in a museum display, untouchable and unattainable. Then we began hearing about the fantastic JRA trips. We joined the JRA in 2003 and right away signed up for the Seattle Craft Leaders Study Tour. It was a surreal five days in Washington State. Bill and I knew almost nothing except the name Chihuly and the story of the Pilchuck Glass School.

The parade of studios of Ginny Ruffner, Dante Marioni, Barbara Lee Smith, Anna Skibaska, Akio Takamori, and Dale Chihuly expanded our education. And, we were truly numbed by visits to homes of the most astounding world class craft collectors. It was such a privilege to view exquisite private art that seemed to be of higher quality than one would see in museums. The home displays were different too, allowing each craft

piece to come alive and share its home with the owners. We were hooked!! It was on the Seattle trip where we seriously began to collect.

**Ed.:** What and how do you collect?

**NS:** Although we already had wood bowls, decoys and furniture and baskets, we felt no special calling to a particular medium or theme. We love the organic feel of wood with its unique grains and colors and the warmth of its touch. We like glass because it can take so many forms: cast, blown and pate de verre. Then there is Bill Morris, who can make glass look thousands of years old and not look like glass at all. Fiber is really growing on us. The variety of textures are amazing, and it almost always feels warm and compelling as it softens the sound and takes the edge off those hard surfaces in our houses. We love living with our two Barbara Lee Smith pieces, a very large tapestry by Alan Magee and our shelves full of baskets.

**Ed.:** Have the Craft Study Tours affected your collecting?

**NS:** Of course! Craft Leaders Study Tours are much longer than general membership trips and a little more expensive but so interesting and exciting. Visiting an artist's studio, watching the creative process and feeling the passion of the artist, we are helpless and can't resist buying that "souvenir."

*Continued*

## Nancy Schneider Cont.

**Ed.:** You led the Craft Leaders Study Tour to Los Angeles two years ago. How did that affect you?

**NS:** Oh my, that was the ultimate. It was a lot of work, but I liked tending to all the details which brought me closer to the objects, the artists, collectors and gallery owners. I learned a lot. Funny, at first I was too terrified to ask world class collectors to open their homes to us, so I asked for help from gallery owners Jan Peters and Frank Lloyd (both Gallery Caucus members at that time.) Then when I had to follow up on those first calls, virtually all the collectors were charming and helpful. Actually it is the gallery owners who seem to help out the most in setting up a study tour itinerary. They already know that collectors love to show their collection to people who fully appreciate its importance. And they know JRA members love the opportunity to see, learn and buy. By the time of the Los Angeles trip, Bill and I felt we knew all the players as friends, and this community of craft people stays friends.

**Ed.:** What have you gained as a JRA Board member and committee chair?

**NS:** I've spent my whole life as a volunteer, so being actively involved is the only way for me. I get back so much more than I put in. I love people, but I don't do

chit-chat very well – I need a purpose, so chairing the Planning and Nominating Committee got me to the heart of JRA. I can see the whole craft field changing with internet communication, viewing and selling. People have less and less time on their hands to go to museums, learn about art (no longer in many school curriculums), or to try out one's own creativity. The JRA membership is aging and new members are fewer. To achieve a bright future for this volunteer organization will take strategic planning, willingness to change and action in some new areas.

For me after being politically involved as an advocate for many causes, I have surprised myself and become an art and craft advocate. I would like to help spur the educational arm of the JRA. We have the national presence and the ability to produce a top-rated craft education program. Our artist workshop programs could expand audiences via the internet. More people getting turned on to craft results in more members and more activities and a bigger presence for craft in the larger art world.



Photo by Miriam Rosenthal

### AS ONE NOW.

Helen Williams Drutt English and H. Peter Stern who were married in May attended the Masters of the Medium brunch during Spring Craft Weekend.

# Spring Craft Weekend

April 20-22, 2007

One single event of Spring Craft Weekend, Apr. 20-22, 2007, does not stand out alone. The entire weekend of five events has special meaning for each person; therefore, the *Quarterly* presents the weekend in photographs on the next four pages. This is followed by the "Timeline," featured in the auction catalogue and researched and written by Elmerina Parkman, a founding member and former president. Information on these photographs and many others is available at the JRA office at 301-907-3888 or e-mail message at admin@jra.org. Andrea DeRose of DeRose Designs designed the catalogue, the web site and the Timetable. Miriam Rosenthal, JRA artist member, is the photographer for most of the pictures.

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# Profit From Spring Craft Weekend Events Exceeds \$175,000

So many exciting events happened during Spring Craft Weekend (SCW) that it is difficult to remember or to single out one over the others; however, the bottom line is that the James Renwick Alliance realized a profit of over \$175,000, an amount almost identical to the amount raised in 2006. The primary income generating events were the Patrons' events and the silent and live auctions.

The Caucus Day tour brought members together, many from out of town, for a tour of two local collections. Diane Grainer, president, recognized Melvin and Ryna Cohen in a special ceremony of appreciation for their generous contribution of a foundation to support a biennial invitational at the Smithsonian American Art Museum's Renwick Gallery.

What would a Friday night during Spring Craft Weekend be without the unselfish devotion and hard work of one person, Shirley Jacobs, who, single-handed, enticed 70 members to contribute a total of \$182,450 to become patrons for the entire weekend's activities: Caucus Day for Caucus members and patrons, a patrons dinner with entertainment, the gala/auctions, and the award presentation brunch. Mallory Lawson and Barbara Berlin, Caucus member, stepped in to orchestrate the night at the home of Debra Lee, president and CEO of BET. The ambience, the beautifully decorated home with its tremendous collection of glass, and the entertainment by JRA members and students at the Duke Ellington School of the Arts made the evening one to be remembered. Special recognition was given to the founding members of JRA and Renwick Gallery administrators past and present, Lloyd Herman, Michael Monroe, Robyn Kennedy and Jane Milosch.

According to the three members of the panel at the Saturday symposium at the Renwick Gallery, the craft world is well and growing. Bruce Melcalf, jeweler and scholar, indicated that there is a tremendous amount of printed materials about craft on the market. Specialized magazines such as MetalSmith, Fiber Arts, Ceramics Monthly, magazines about wood, glass and fiber of all descriptions are on the news stands; books about individual maker's work,

the media specifically, are readily available. Many makers are in the academic world, others creating their own niches, use of contemporary materials, mixture of materials, all point to a growing arena of art. Panelists were Metcalf, Lloyd Herman, director emeritus of the Renwick Gallery, and Helen Williams English Drutt, gallerist, collector and scholar, and with the former Renwick Curator-in-Charge Michael Monroe serving as moderator. Over 150 people attended the event in the Grand Salon of the Renwick Gallery.

The photographs elsewhere in this issue, taken by JRA artist member Miriam Rosenthal, tell the story of the Gala/Auction evening Saturday evening at the Fairmont Hotel. A surprise was the three-ring circus-like entrance of Michael Monroe and Lloyd Herman, leading in SCW planners and JRA former presidents. The former presidents were the honorees of the night.

The Sunday morning brunch at the Four Seasons Hotel saw many new faces of those members for the less expensive event. The five Masters of the Medium were honored and presented plaques of honor: Ginny Ruffner, glass; Joyce Scott, metal/jewelry; John Cederquist, wood/furniture; and Kay Sekimachi, fiber. Chris Autio represented his ailing father Rudy Autio, ceramics. The Creative Craft Council was represented by its president Tony Glander, also a JRA member, who orchestrated a juried show among CCC members to provide centerpieces for the tables, offered for sale.

Spring Craft Weekend ended on a high note with Spring Craft Weekend 2008 already on the calendar for Apr. 11, 12 and 13. Please refer to the photographs which document the wide variety of SCW events elsewhere in this edition.



# Patron's Events

## Friday, April 20

**FOUNDING MEMBERS AND RENWICK GALLERY** administrators were honored at the Patrons dinner at the home of Debra Lee and represented by Eleanor Rosenfeld, (center), Jane Milosch, left, and Robyn Kennedy.



Photo by Davize Depas



Photo by Davize Depas

**SOMETHING TO BE PROUD OF:** Reba Immergut, right, Spring Craft Weekend chair, certainly has something to talk about with Karen Rotenberg, Caucus member from Boston, the success of the weekend.

### SMILES POINT TO SUCCESS.

Toni Gordon, left, and Rebecca Stevens were at the Patrons' evening event. Toni was in charge of the entertainment and the appearance of Michael Monroe and Lloyd Herman as the ring masters at the gala Saturday night.



Photo by Davize Depas

# Symposium

Saturday Morning, April 21



**THE SATURDAY MORNING SYMPOSIUM** on the past, present and future of American craft was moderated by Michael Monroe, past curator-in-charge of the Renwick Gallery; Helen Williams Drutt English (Helen Drutt), scholar, collector and gallery owner; Bruce Metcalf, scholar and jeweler; and Lloyd Herman, director emeritus of the Renwick Gallery. Marc Grainer and Bev Denbo were the organizers. Pictured, clockwise from left, are Monroe, Drutt, Herman, Metcalf.



**THE GRAND SALON** of the Renwick Gallery has never looked as good as when filled with James Renwick Alliance members and public visitors during the Saturday symposium.



All Photos by Miriam Rosenthal



# Gala / Live and Silent Auctions Evening

Saturday, April 21



Photo by Miriam Rosenthal

### RAISE YOUR BID CARD.

Sandy Mitchell holds the hand of her husband Norman, a former JRA president, during the live auction as the auctioneer encourages bidding. The auctions and patrons' event realized a profit of over \$175,000 for JRA.

**RING LEADERS** Michael Monroe, former curator-in-charge, and Lloyd Herman, director emeritus of the Renwick Gallery, kicked off the gala 25th Anniversary celebration and auctions.



Photo by Miriam Rosenthal

**ORGANIZING AN AUCTION IS NO FUN**, however, one would not know that to be true from the successes of the live auction, led by Sharon Buchanan with the microphone, and the silent auction, organized by Cynthia Boyer.



Photo by Miriam Rosenthal

# Gala / Live and Silent Auctions Evening

Saturday, April 21



Photo by Miriam Rosenthal

**WHAT A DIFFERENCE A PROFESSIONAL MAKES.** Bonnie Schwartz, JRA board member, has created magical evenings for the gala and auctions with the professional eye of an event planner.



**HONOREES WERE THE JRA PRESIDENTS** on the 25th Anniversary of the James Renwick Alliance. From left, Jerry Paulson, Elmerina Parkman, Mel Eagle, Sue Bralove, Diane Grainer, David Montague, Barbara Berlin, Paul Parkman and Norman Mitchell. The late Charlie Gallis, the first president, was also honored. John Kotelly was not present.



Photo by Miriam Rosenthal

# Philadelphia **Gourmet** Trip Was Unique

By Nancy Schneider

Fourteen Alliance members had nothing but rave reviews for the treasure-filled home of Norman and Suzanne Cohn, Radnor, PA. The May 20 regal banquet was the main event for a Spring Craft Weekend auction item these members bought.

Prepared by the Cohn's own private chef, every morsel of food in the elaborate nine-course meal was delicious to taste and a feast for designer eyes. Each course was served on a different set of uniquely crafted dishes, utensils and wine glasses. An engraved menu listed not only the food for each course but the artists for each of the service pieces as well. The Cohns were supremely gracious in opening their home, sharing their craft collection, and allowing the group to wander at will, even into the extensive wine cellar and pantries that held many shelves of one-of-a-kind banquet settings. It was like visiting the back room in a craft gallery, very exciting. The entire evening experience was a Cinderella and craft dream-come-true for everyone!

On Sunday, the group made three stops on a walking tour of historic downtown Philadelphia. They visited the home of Hope and Paul Makler, with works by Calder, Rodin, Louise Nevelson, and an amazing collection of furniture by Wharton Esherick. Nearby was the beautifully renovated condo of Lorraine Hilleman that showcased her collection of ceramics, studio furniture, contemporary craft jewelry and fine art pieces. The tour ended with lunch at the Philadelphia Clay Studio.

Those lucky recipients of the bid were: Sharon and Bob Buchanan, John Christian and Kate Hughes, Bev Denbo, Steven and Isabella Hubert, Phillip and Marge Kalodner, Mallory Lawson, Nancy and Bill Schneider and Bonnie and Gil Schwartz.

Appreciation goes to Gallery Caucus members Rick and Ruth Snyderman and Bruce Hoffman of Snyderman-Works Gallery for their contribution organizing the trip.



Photo by Gil and Bonnie Schwartz

**TABLE DRESSING.** How exquisite was the evening of dining at a table elaborately set at the home of Suzanne and Norman Cohn, Radnor, PA. JRA members, who bid on the weekend events, came away dazzled.



# Everyone Succeeds: Sponsor an Artist for the Gala/Auctions

Spring Craft Weekend would not happen if it were not for the makers of craft and the craft-related activities and events in which James Renwick Alliance members participate.

To honor the makers of craft, the Sponsor an Artist program was created to invite artists as guests to the gala and auctions on Saturday night. Artists were chosen from those who live in the local area, those who were exhibiting at the Smithsonian Craft Show, and those who have made some significant contribution to JRA. This group does not include artists who donated pieces with a price tag of over \$1000 who automatically are invited to attend as guests.

The rules are that a patron who contributed the total cost of a ticket could name the artist(s) of choice. The program was enormously successful this year. A total of \$5000 was raised from donations to a pool, and 25 artists and their partners/spouses were invited. Five JRA members specified a total of 16 artists as their guests. Selections for the pool of nine were made from those artists who were available in the local area, those who donated their studios for JRA workshops or events, those who were exhibiting in the Smithsonian Craft Show, and those who were nominated by JRA members.

Sandra Enterline, jeweler from San Francisco who was exhibiting at the Smithsonian Craft Show, said that

she had a wonderful time and understands now the thought process behind asking artists for pieces for auctions and that she would like to be asked for a piece for a future auction. Biba Schultz, New York jeweler, and Michael Janis, local glass artist, found the evening to be productive for them, meeting people at their table, JRA members and their guests, gallery owners and museum staff members.

Among those invited were Sandra Enterline, Biba Schultz, Leon Nieuhues, Chunghie Lee, Jiyoun Chung, Kiwon Wang, Thomas Mann, Michael Janis, Margaret Boozer and Pam Williams, Tim Tate, Monika Tinker, Judith Varga and Gabor Illei, Chris Shea and Dana Travas, Phil Brown, Mark Del Guidice, Mary Roehm, Laurel Lukaszewski, Tamara Blair, David d'Orio, Wyndall Williams, Sung Kang Chung, and Jocelyn Châteauvert.

The artists were identified by the creative, artistic corsages given as they signed in.

**ARTISTS WHO WERE INVITED AS JRA GUESTS** to attend the gala/auctions on Saturday night are (clockwise from upper left) Leon Nieuhues, Randall Rosenthal, Michael Janis, Tamara Blair and Phil Brown.

## THE SPONSOR AN ARTIST PROGRAM

resulted in 25 artists being invited as guests to the gala and auctions during Spring Craft Weekend from a pool made up on contributions from JRA members. Among those who attended the gala/auctions are: (clockwise from upper left) Mark Del Guidice, Sandra Enterline, Monika Tinker, Biba Schultz and Robert Devers.



Photos by Miriam Rosenthal



Photos by Miriam Rosenthal

# Gala / Live and Silent Auctions Evening

Saturday, April 21

**JUST ABOUT OVER.** Diane Grainer, president, welcomes guests to the 25th Anniversary gala celebration during the Saturday night event. Sharon Buchanan and Cynthia Boyer were in charge of the auctions.



Photo by Miriam Rosenthal



Photo by Miriam Rosenthal

**HAPPY WINNER!** Judith Weisman applauds her successful bid for an item from the live auction. She is wearing the bracelet which was part of the decoration for the evening.

**SETTING THE TABLES FOR THE GALA EVENING** are Yalonda Blizzard (left) and Camille F. Leverett who assisted Bonnie Schwartz and the "backroom" staff with signing in, table set up, boxing items and whatever the supervisor Pat Arnold needed to be done to make the mechanics of the evening work well.



# Sunday Morning Master of the Medium Awards Brunch

Sunday, April 22



Photo by Miriam Rosenthal

## JOYCE SCOTT COMPOSITE.

Renwick Alliance members wore Joyce's work to the Master of the Medium awards brunch on Sunday. From left: Fleur Bresler, Elmerina Parkman, David Montague, Andrea Uravitch, Sylvia Elsesser, Joyce Scott, Diane Grainer and Clemmer Montague. Not pictured is Jane Mason.



Masters of the  
Medium 2007

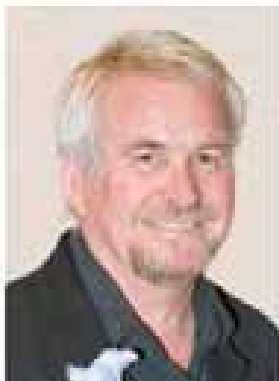


Photo by Miriam Rosenthal

**MASTERS OF THE MEDIUM AWARDEES** were presented at the brunch on Sunday, organized by Marilyn Barrett and Paul Parkman: (clockwise from upper left) Ginny Rufner, glass; Kay Sekimachi, fiber; John Cederquist, wood/furniture; and Joyce Scott, metal/jewelry. The late Rudy Autio was named as Master of the Medium of ceramics and was represented by his son Chris.



# MILESTONES FROM THE JAMES RENWICK ALLIANCE'S FIRST 25 YEARS



First acquisition is Jody Klein's "Commemorative Quilt" to celebrate the Renwick's 10th anniversary.

James Renwick Collectors Alliance is founded by craft enthusiasts to support public lectures and acquisitions for the Renwick Gallery's permanent collection.

1982

First Craft Study Tour visits artists' studios, private collections, gallery and museum exhibitions in Richmond, Virginia.



1983



The organization is renamed James Renwick Alliance.

First Honorary Board of distinguished craft artists appointed.

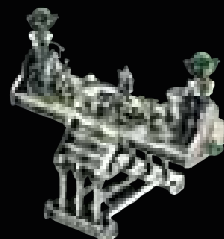
1986

1987



First craft weekend, "Crafts Today: The 1983 National Forum on Connoisseurship and Collecting," includes talks by arts advocate Joan Mondale and Smithsonian Secretary, S. Dillon Ripley.

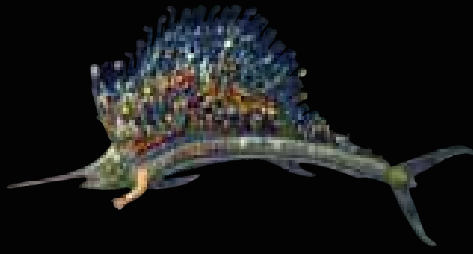
"Renwick Quarterly" initiated to provide news of Renwick Gallery programs and Alliance activities for members (later renamed "Quarterly").



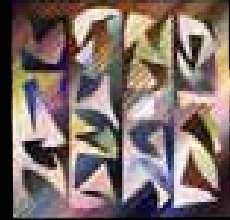
First craft demonstration, four days of wood turning by master craftsmen in Renwick's Palm Court.



# AND HIGHLIGHTS OF JRA GIFTS TO THE RENWICK GALLERY



Craft Leaders Caucus membership level is created to assist in building the Renwick's preeminent collection and to provide a forum for a national network of craft supporters.



Renwick's Grand Salon is transformed with installation of stage sets designed by Dale Chihuly for Seattle Opera Company's production of Debussy's "Pelleas et Melisande."

First Patrons Dinner, a major fund raising event, included in Craft Weekend.



1988

1990

1992

1994

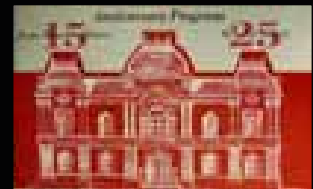
1997

James Renwick Fellowship in American Craft initiated.

10th Anniversary

First fund raising auction included in Craft Weekend events.

New program of workshops and lectures initiated.



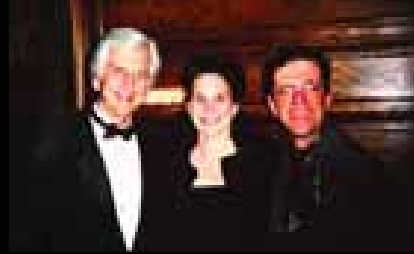
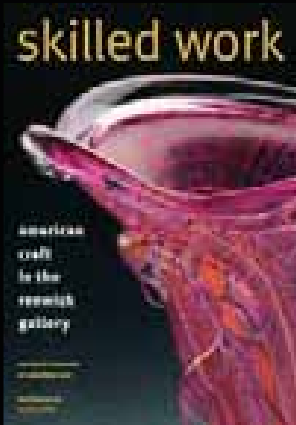
Gala for Craft Weekend celebrates the 15th Anniversary and honors Alliance Founders

First "Masters of the Medium Awards" presented.

Website is established at [www.jra.org](http://www.jra.org)



# MILESTONES FROM THE JAMES RENWICK ALLIANCE'S FIRST 25 YEARS



First presentation of "Distinguished Educators Awards" during Spring Craft Weekend.

*Skilled Work*, first book about the Renwick Gallery is published, partially funded by Alliance and includes "Chronology of the James Renwick Alliance."

First Craft Leaders Caucus trip outside U.S. to England



1998

1999

2000

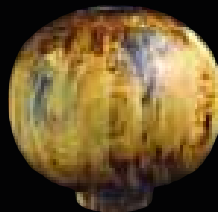
2001



Memorandum of Agreement signed with Smithsonian American Art Museum.

National Resource Board is established.

Alliance funds surpass \$1,000,000 for objects donated to Renwick's permanent collection.



# AND HIGHLIGHTS OF JRA GIFTS TO THE RENWICK GALLERY



"Quarterly" is redesigned, and includes full color for the first time.

Alliance Founders honored with "One of a Kind Awards."

During 20th Anniversary, Renwick Gallery leaders, Michael Monroe, Kenneth Trapp and Lloyd Herman honored at Spring Craft Weekend.

2002

2005

2006

2007



First "One of a Kind Award" presented to Shirley and Marshall Jacobs.

Spring Craft Weekend Patrons and long-standing supporters Melvin and Ryna Cohen, Jerome and Deena Kaplan.



Silver Anniversary Celebration!

1982-2007  
More than 130 objects donated to the Renwick Gallery's permanent collection.

"James Renwick Fellowship in American Craft" awarded to twenty-five scholars since 1988.

Over \$2 million, in total, provided to support Renwick Gallery acquisitions, programs and publications.





# Margaret Boozer Talks About her Site Specific Commission

By Chris Shea

Sculptor Margaret Boozer joined the Board of the JRA in 2006. For this *Quarterly* feature on notable commissions, Margaret sat down to talk to me about a spectacular site-specific work she completed recently.

Mila Kagan is a student of Margaret Boozer's and an emerging ceramic artist in her own right. After a particularly successful show of her work at Troyer gallery, Mila and her husband, Dan Rosenbaum decided to use the proceeds from the show to commission Margaret to create a new sculpture for their home in Bethesda. Mila was very familiar with Margaret's body of work in wall reliefs composed of cracked, sliced and furrowed clay. She invited the artist to her house and presented her with a 19-foot tall expanse of blank wall to work with. Mila's only direction at the outset was that the final object should be of white clay.

"One of the things I really like about commissions is finding a connection to each particular site," says Boozer. "Sometimes it takes the form of digging clay from that place and using it in my work. In this case, it took the form of a visceral response to the site." She was responding to the steeply inclined approach to Mila and Dan's house. That sensation gained a visual dimension when Margaret stopped at a local quarry around the corner from Mila and Dan's. The exposed structure of the hill itself, the upheaval of earth and tool marks left behind in the quarry wall became the organizing principle of the work.

With her vision for the sculpture established, Boozer made a 6 inch miniature maquette which she photographed and superimposed onto a photo of the wall in Mila and Dan's house for their approval. That done, Margaret began the challenging process of adapting the techniques she'd developed in previous smaller works to suit the scale of expression demanded by Mila's soaring space. The finished sculpture would ultimately be 11 feet high, and every aspect of form, line and gesture in Margaret's vision would have to grow with the overall dimensions.

"This piece pitted me against my perceived limitations, both physical and metaphorical in the space I had previously allowed myself to occupy. I started this piece over again three times," says Boozer. "In previous incarnations, I found myself working within tight confines. By the third time I learned to be generous and

excessive." When a shovel wouldn't suffice to manipulate the ton of clay spread out on her floor, she rented an excavator, a piece of earth-moving equipment more common on construction sites, and drove it into her studio.

The resulting sculpture, now installed in the home of Mila Kagan and Dan Rosenbaum, is a stratified tumble of earth that reveals both the unruly will of the material itself and the vision of the sculptor in response to her surroundings. The surface of the clay is refined to a rich, complex white, peppered with traces of black basalt. As Mila describes it, the piece is "both monumental and intensely quiet."

©



Photo courtesy of Margaret Boozer

**Excavation Meditation** (2006) Stancill stoneware, basalt, porcelain slip, Plexiglas, 130" x 62" x 6". Collection Mila Kagan and Dan Rosenbaum, Bethesda, MD. More pictures and information about Margaret Boozer on her website: <http://margaretboozer.com/commission1.html>

# What JRA Needed is a Really Good Photographer

By Miriam Bonner and  
Clemmer Montague

The James Renwick Alliance (JRA) needed a good photographer to document its activities for publication and create a historical record. It is fortunate to have as a member, Miriam Rosenthal, a professional photographer whose interest in craft began early in her career.

After graduating from the University of Tennessee at Knoxville, Miriam Rosenthal went to work for the Tennessee Valley Authority (TVA) as a community outreach representative. TVA's experience in enabling and strengthening community-based organizations in the rural areas of the Valley was employed in the 1970s to promote crafts in the region as an economic development tool. This was done by staging exhibits and working through established local, state, and national crafts organizations.

Miriam was deeply involved in coordination of TVA's effort, liaising with crafts representatives in the seven states covered by the TVA. The NEA Crafts Coordinator asked Miriam to organize the first national get-together for states' arts agencies having responsibility for crafts grants and programs.

She was also a member of the Federal Inter-Agency Crafts Committee when former Renwick Director Lloyd Herman was also a member. Through her work at TVA, Miriam was, in her words, a "resource bringing people and organizations with needs together with people and organizations that had resources."

The JRA has Miriam to thank for

photographs used in the *Quarterly* and documentation of Spring Craft Weekend and other JRA events. In addition to the many hours donated to photographing the events, Miriam generously donates her time to reviewing and editing photos she and others take to create a "digital memory" of JRA activities and members. Slide shows are created of special events like Spring Craft Weekend. Still photos used in the *Quarterly* are recorded on compact discs to be stored in the JRA office as the Alliance's historical archives.

Much of Miriam's professional work entails producing photographic images for craft artists to use for juried exhibitions and documentation of their work. Miriam is an artist in her own right, producing prints, a line of lively note cards and a calendar featuring her photographs. She also creates and sells beautiful hand knit scarves. Some of her work can be seen on her website: [www.thirdeyephotog.com](http://www.thirdeyephotog.com)



Photo by Clemmer Montague

**JRA PHOTOGRAPHER** Miriam Rosenthal is on an assignment to take pictures for the *Quarterly*.

## Spring Craft Weekend

April 11, 12, 13, 2008

## Jim Hartzler Obituary

The Renwick Gallery and JRA mourn the passing of Jim Hartzler, a friend, a supporter and who with his wife, Mary, served many, many years on the board of the JRA. He had dedication, wisdom, wit, integrity and great knowledge and love for crafts. He filled the role of the wise elder who kept the Alliance on course. He served as Treasurer.

The Hartzlers had a wonderful glass collection, which went way back and had historical significance. They showed their collection to the board and the Alliance members; and they hosted our meetings. Jim was a mainstay of the working group that designed and established the Alliance website. He and Mary went on many of our trips and we still cherish the memory of their visit to Florida on the first of the retreats.

Alfred Hartzler, known as Jim, received a Ph.D. in physics from the University of Chicago. He graduated Phi Beta Kappa. He was chief of operations, Analysis Division for the US Arms Control and Disarmament Agency.

He was a true friend of the JRA, and he will be sorely missed. We send our deepest condolences to Mary and his family.

# Renwick Gallery Exhibition Schedule

Going West: Quilts and Community  
Oct. 5, 2007 through Jan. 21, 2008

"Going West! Quilts and Community" reveals the essential role that quilts and the making of quilts played in the lives of women on the frontier. The exhibition features 50 quilts from the first quarter of the 19th century to the 1930s—on loan from historical societies and museums in Nebraska—that were brought on the journey as cherished memories or made once women established homes on the prairie.

"Going West!" includes a wide variety of quilts, from the familiar log cabin and lone star patterns to variations of the fan and wagon wheel to crazy quilts, doll and children's quilts and community signature works. Each quilt reveals the extraordinary creativity of the individuals who made them and helps to tell the stories of Americans who forged west and of the country's pioneering spirit.

Independent curator Sandi Fox is the guest curator for the exhibition; Robyn Kennedy, chief of the Renwick Gallery, is the exhibition coordinator.

The catalogue, co-published by the Smithsonian American Art Museum and D Giles Ltd. London, includes contributions by Fox and an introduction by author and independent curator Roderick Kiracofe. It will be available for \$49.95 in the museum's store and online at [americanart.si.edu](http://americanart.si.edu).

Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection (Renwick)

Mar. 14 through July 6, 2008

"Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection" explores contemporary jewelry from a global perspective using a multilayered assessment of its history and critical issues in the field with a close examination of the objects themselves. Approximately 300 objects, including 275 pieces of jewelry, 20 drawings and watercolors and five constructions and sculptures, are included in the exhibition. Cindi Strauss, curator of modern and contemporary decorative arts and design at the Museum of Fine Arts in Houston, organized the exhibition. Accompanied by a catalog.

**Credit: "Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection" has been organized by the Museum of Fine Arts, Houston. Generous funding has been provided by the National Endowment for the Arts, the Rotasa Foundation and the Windgate Foundation.**

## Robyn Kennedy Addresses JRA Board

Robyn Kennedy, Renwick Gallery chief, congratulated the James Renwick Alliance for a very successful Spring Craft Weekend in her remarks to the board members at its June 16 meeting.

In addition she reported that Albert Paley's *Portal Gates* will be loaned to Iowa State University, Ames, for the exhibition *Albert Paley: Portals and Gates*, Aug. 20, 2007 to Jan. 15, 2008. They were de-installed from Gallery 202 in mid-July and, upon their return in February 2008 installed as freestanding gates in the Palm Court, she said.

Kennedy also reported that the small gallery on the second floor which caterers use for special events, Gallery 205, is being turned into a media gallery with a flat screen television. Media activities such as the five craft videos, produced when Ken Trapp was curator-in-charge, sound and video assets developed for the hand-held project and the Luce center will be among the items available for viewing.

She announced that four pieces from the Renwick Craft Invitational have been purchased for the permanent collection: Paula Bartron's *Red Cylinder* and *White Cylinder*; Beth Cavener Stichter's *i am no one*; and Jocelyn Chateaufvert's *Ophelia (Epaulet)*. In addition, Beth Lipman's, *Bancketje* was voted as an acquisition by JRA Acquisitions members at its meeting on June 28. Barbara Lee Smith's *Lay Inlet* was also voted for acquisition at that time. (See photographs elsewhere this issue.)



Photo by Miriam Rosenthal

**RENWICK GALLERY CHIEFS.** Spring Craft Weekend gave the gallery's current and former administrators a chance to talk: from left) Robyn Kennedy, chief; Michael Monroe, former curator-in-charge; Jane Milosch, current curator-in-charge, and Lloyd Herman, director emeritus.





# 41 Galleries Exhibited at COLLECT 2007 at the V&A

By Miriam Bonner

James Renwick Alliance  
COLLECT 2007 Participant

*COLLECT*, the international art fair for contemporary objects organized by the British Crafts Council held its fourth annual exhibition Feb. 8 to 12 at the Victoria & Albert (V&A) Museum in London. Forty-one galleries participated, showcasing over 350 leading artists working in ceramics, glass, silver, textiles, jewelry, and wood. Established to enhance Britain's reputation as a major center of contemporary craft, *COLLECT* attracts a strong presence from other European countries with vibrant studio arts communities, especially the Nordic countries and the Netherlands. Some of the galleries do not exhibit at SOFA New York or SOFA Chicago, which presents *COLLECT* as an opportunity to see European artists who are less well-known to American collectors.

The compact V&A exhibition area limits display space for large (and multiple) works of art, but allows smaller objects to have more of a presence. This was particularly true for contemporary art jewelry, strength of *COLLECT 2007*. Galleries specializing in this art form included the three leading Dutch art jewelry galleries - Galerie Ra, Galerie Louise Smit, and Galerie Marzee. Creativity and beautiful craftsmanship were widely evident in the jewelry displays which attracted a steady flow of *COLLECT* attendees.

Silver hollowware was more prevalent than in American shows. Work by Hiroshi Suzuki, Peter Musson, Pamela Rawnsley, Toru Kaneko, a group called Six Danish Silversmiths, and

others demonstrated the elegant forms contemporary silver can take in the hands of highly skilled silversmiths.

Sotheby's International sponsors an award at *COLLECT* that funds the purchase of an object or group of objects for donation to the V&A permanent collection. Sotheby's award at *COLLECT 2007* went to British textile artist Audrey Walker for her tapestry titled "Lot's Wife." It is a subtle, delicate depiction of a woman whose husband's infamous name establishes her place in history. Walker is part of The 62 Group of Textile Artists, a U.K.-based collective that promotes the textile arts.

In sharp contrast to the delicacy of Walker's textile work was the work of Helen Weston, also a member of the 62 Group of Textile Artists, and Norma Starszakowna with The Scottish Gallery. Weston juxtaposed hard metals and soft yarn. Starszakowna used various media to create digital and screen prints on silk organza then oxidized the media to create a "rusted" textile that serves as a metaphor for erosion and the passage of time.

Danish ceramics at *COLLECT* spanned several generations of artists. UK-based Cultural Connections CC showed the beauty and diversity of Danish artists working with the classical vessel form, while Gallery Drud & Koppe of Copenhagen ventured into new forms and narratives with artists Michael Geertsen, Anders Ruhwald, and Louise Hindsgavl. Galerie Marianne Heller, located in Heidelberg, Germany, presented a solo show of British ceramist Rupert Spira. Kristen Coelho, represented by Australian Contemporary, created a porcelain

*Continued*

## Fellows in Residence at the Smithsonian American Art Museum 2007-2008

The Smithsonian American Art Museum named two outstanding scholars as this year's *James Renwick Fellows in American Craft*.

**Cynthia Fowler** will be in residence this summer at SAAM. She holds a doctorate of philosophy in art history from the University of Delaware and has recently been named associate professor at Emmanuel College in Boston.

Dr. Fowler is currently conducting research for a book on hooked rug production and American modernism.

**Caroline Hannah** begins her tenure in September. She is a doctorate of philosophy candidate at Bard Graduate Center for Studies (New York) in the History of Decorative Arts, Design, and Culture. She is writing a dissertation on "Between Art, Craft, and Design: Henry Varnum Poor and the Making of an American Artist."



JAMES  
RENWICK  
ALLIANCE



## COLLECT Cont.

bowl that had an uncanny resemblance to chipped and rusted enamel. A ceramic figure by Dutch artist Carolein Smit, represented by Gallery Terra Delft, was acquired at the show by a collector and donated to the V&A Museum.

The Bullseye Gallery from Portland, Oregon, which represents artists working with kiln-formed glass, was the sole American gallery. Dan Klein Associates at Adrian Sasson in London presented a show titled *Four Decades of Glass: Graduates from the Royal College of Art*. Other galleries presented work by glass artists, overall though, studio glass was under represented.

V&A Showcase in partnership with the Crafts Council produced "New Faces," a display of work by four recent art graduates in the V&A Museum store. The artists were Jo Pond (jewelry), Caroline Smith (jewelry), Fiona Zobole (textiles) and Heike Brachlow (glass). Brachlow creates cast glass cylinders with one end shaped as an inverted cone that allowed the cylinder to rotate effortlessly when touched. The cylinder appears as though it might fall over at any moment, creating a sense of impending chaos and physically engaging the viewer, an objective Brachlow wanted to achieve with her work.

During *COLLECT 2006*, the British Crafts Council launched London *COLLECTION*, a program of lectures, talks, events and exhibits across London. The program proved such a hit it was expanded in 2007 to include events and venues across the country.

A separate program for collectors arranged by the Crafts Council included some of the scheduled events, and others specially organized for the American collectors' group. Among the latter were visits to the new studios of British ceramists Edmund de Waal and Julien Stair, and the studio of British glass artist Anna Dickinson. Dulwich Picture Gallery, a small gem of a museum that few international visitors likely see, was worth the trip to the outskirts of metropolitan London. V&A curators for contemporary ceramics, textiles and metal briefed the collectors' group on developments involving those museum collections. Ceramics curators Alun Graves and Reino Liefkes took the group to the gallery space that is being renovated to house the museum's contemporary ceramics collection. Surveys show 80 percent of V&A visitors are unaware of the contemporary ceramic collection and its location (above the main entrance lobby). Renovation of the gallery and display space will be completed in 2009.

The collectors' group visited auction house Bonham to view the contemporary ceramics that were offered later in the spring at London and New York auctions. Bonham representatives said the secondary market was still focused on the top work of top masters.

The program was organized in America by **James Renwick Alliance member David Montague** for members of JRA, the Mint Museum of Craft+Design Founders' Circle and Fuller Craft Museum.

Sarah Myerscough Fine Art gallery was present at *COLLECT 2007* and held an exhibition of world-renowned wood turners at its London site. **James Renwick Alliance members Arthur and Jane Mason** participated in an event at the gallery on classification of turned wood as fine art. Modernground, a gallery opened by Rachael Barraclough, a former curator for Sotheby Contemporary Decorative Arts, showcased artists Barraclough thought were emerging talents. Two of the artists, Danish ceramicist Louise Hindsgavl and Heike Brachlow were shown by other galleries at *COLLECT*.

The scope of the *COLLECT* fair and the *COLLECTION* program were an ambitious undertaking which the Crafts Council successfully managed.

Look for upcoming information on a collectors' program for Collect 2008, since the Craft Council wants to entice more American craft patrons to participate and will plan a special craft study tour, similar to JRA's programs, to educate American collectors about the British craft scene.



Photo by Clemmer Montague

**CAUCUS EVENING OF LEARNING.** Rick and Ruth Snyderman of Snyderman-Works Gallery talked about the community for the support of art which they helped create in Philadelphia during the Caucus Evening of Learning.



# SAVE THE DATES! } EVENTS IN 2007 & 2008

This will be up-dated by e-mail as additional events are added

## SEPTEMBER 2007

- 6-9 JRA Members Study Tour to Minneapolis-St. Paul**
- 25 JRA Annual Membership Meeting, Renwick Gallery**

## OCTOBER 2007

- 4 Going West: Quilts and Community opening. JRA members invited**
- 5 Going West: Quilts and Community opens to public (Open until Jan. 21)**
- 17-21 Craft Leaders Caucus Study Tour to St. Louis**

## NOVEMBER 2007

- 1-4 SOFA Chicago**
- 3 JRA Brunch 10 a.m.**
- 8-11 Philadelphia Craft Show**
- 30 - Dec 2 Washington Craft Show**

## MARCH 2008

- 6-9 International Fiber Exhibition, Philadelphia**
- 14-July 6 Renwick Exhibition: Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection**

## APRIL 2008

- 9-13 Smithsonian Craft Show**
- 11-13 JRA Spring Craft Weekend**

**SOFA New York: TBA**

**For more information, call the JRA Office at (301) 907-3888, e-mail [admin@jra.org](mailto:admin@jra.org) or check [www.jra.org](http://www.jra.org)**

# SNAG Creates a Friends Group

Bridging the gap between makers and collectors is the mission of the newly formed Friends of SNAG (Society of North American Goldsmiths) which met for the first time at the June 14-16 conference in Memphis.

Kiwon Wang, SNAG board member and jeweler from New York City, is the driving force in creating and organizing the new Friends group. She was advised by craft patron David Montague, past president of the James Renwick Alliance and current member of the board of directors of the Mint Museum of Craft+Design Founders' Circle. JRA publicized the new group through several e-mail notices as did the Founders' Circle.

SNAG, traditionally an organization of makers, gallery owners and members of the academic community, embraced the founding of such a support group.

"The Friends gives SNAG a new focus, those who buy and wear jewelry. This new group of members has already made a difference in energy of the organization," Wang said.

To develop a program in addition to the events at the conference which would attract collectors and patrons of metal, she organized a study tour which included the major lectures of the conference, conference receptions, private visits to the National Ornamental Metal Museum, other jewelry and metal venues, galleries and the two major Memphis museums, the Dixon and the Brooks

Museums which had exhibitions of silver.

"A collector told me that to attract an audience, I had to visit other collectors' homes and advised me to find one person who knew of a collector who would lead to others," Wang said. "I did that and found many possible venues."

The group visited the homes of a major collector of antique ponchos worn by chiefs of tribes from Peru, and another who currently collects large scale contemporary realistic photography and previously studio furniture from the late Peter Joseph. The third home was that of a couple; she imports Japanese kimonos and reworks them, and he, a retired museum curator and a potter, is a contractor installing and breaking down museum exhibitions.

The Friends group was made up of members of the James Renwick Alliance, the Founders' Circle, a gallery owner from Seattle and a collector from Vancouver who read about the newly formed group on the SNAG website.

SNAG will continue this program next year with the aspiration to attract more craft collectors and patrons. For information, contact Kiwon Wang at [kiwonwang@aol.com](mailto:kiwonwang@aol.com) or check out the SNAG website under Friends of SNAG at [www.snagmetalsmith.org](http://www.snagmetalsmith.org). The upcoming SNAG conference is in Savannah, Ga., from Mar. 5 to 8.



# Desmett Demonstrates His Special Technique

By Catherine Gaber

Pittsburgh glass artist Ron Desmett, featured in the JRA 2006-2007 Distinguished Artist Series, presented a workshop on Saturday, May 5 at DC Glassworks in Hyattsville.

Ron and his wife Kathleen Mulcahy, a talented glass artist in her own right, have worked together for almost 30 years. Their first project was a large vase with heavy molded glass ornamentation. It was homage to an early series of work they call "Crossings," which represents both their working together and the different relationships the decorations have with each other as the piece is rotated. The ornamentation was made one piece at a time by spreading hot glass into a carved graphite mold. Ron carefully laid the vase over the inch-thick curved or geometric form to attach it to the vase.

The second demonstration was based on Ron's unusual black glass vessels. Though no black glass was available, he demonstrated blowing regular glass into his special walnut tree trunk molds and then produced an equally gnarly lid for the vessel.

To round out the weekend of festivities, a potluck dinner was held at Burt and Anne Fishman's in Bethesda. Ron gave a lecture at the Renwick Gallery on Sunday, and the Project 4 Gallery in Washington, D.C., opened an exhibition of his black lidded tree trunk vessels.



**SLIPPING HOT GLASS** from the punty stick directly into the hollow tree trunk, Ron Desmett and his wife Kathleen demonstrate this difficult technique at a workshop, followed by a lecture at the Renwick Gallery the next day.

Photo by Bruce Gaber

# Educators Awards Selection Process Began

By Jan Maddox

Chair, Distinguished

Educators Award Committee

The committee for the selection of the 2008 Distinguished Educators Awards recently met and began the process of reviewing the nominees who have been submitted to receive these awards as well as those from prior years.

It is very difficult to choose only two or three from among the hundreds of dedicated people involved in various aspects of craft education. Ask any craftsman, as I did at SNAG in Memphis in early June this year, and you get an immediate list of a whole bunch of people who would "have to be on the list." And that is just jewelry/metal. This is, indeed, a daunting task for the committee; however, members bring expertise and knowledge which covers a wide view of the craft world and the people who are its leaders.

The procedure is: the nominees are first submitted for the approval of the board; then we contact the artists and see if they will attend the awards ceremony and accept the award. We hope to present the names at the first board meeting in September. When we have their acceptances, we notify JRA members and others, especially those who nominated and/or supported the nominations.

I really appreciate the opportunity to share our assignment with this enthusiastic, knowledgeable and supportive group which is comprised of: Cynthia Boyer, Robert Devers, Tony Glander, Will Idler, Paul Parkman, Robert Strauss, Judith Weisman and Barbara Wolanin. Anne Mehringer, current president, and Diane Grainer, immediate past president, serve as representatives of the board.



# Gallery Caucus Spotlights:

## Leo Kaplan Modern

By Miriam Bonner

Leo Kaplan Modern Gallery is one of the world's leading dealers in contemporary glass and art furniture. Located in New York City, it represents a select group of master glass and furniture sculptors whose artwork ranges from pure abstraction to figurative.

The artistic merits of work by artists such as Dan Dailey, Richard Jolley, Keke Cribbs, Linda MacNeil, Gary Knox Bennett and Tommy Simpson have helped shape and transform the public's perceptions of applied arts as fine art. Their work is present in the collections of major museums at The Metropolitan Museum of Art, Museum of Fine Arts Boston, Art Institute of Chicago, the Smithsonian Institution's Renwick Gallery, Musee des Arts Decoratifs, Paris, National Museum of Art of Kyoto, and the Victoria and Albert Museum, London.

Approximately 20 artists are represented by Leo Kaplan Modern. In addition to the American glass and furniture artists already noted, the gallery also shows work by Scott Chaseling (Australia), Ann Wolff (Sweden) and Jose Chardiet (France, now working in America) among others.

Established in 1990 by Gallery Director Scott Jacobson, Leo Kaplan Modern is the contemporary complement of Leo Kaplan Ltd. which deals with 18th, 19th and 20th century decoration and applied arts. The gallery is one of the first to become a Gallery Caucus member.

The gallery's opening show in 1990, half studio glass and half studio furniture, remains its focus. The early years, particularly for art furniture, were spent educating the public.

Jacobson said, "Public appreciation of studio furniture in 1990 was 10-15 years behind that of glass. There were no galleries in New York City showing art furniture, and only a few in other parts of the country. The movement was so new the term 'art furniture' was not even used in publications." His own introduction to studio furniture occurred when friends acquired a piece by Jay Stanger (also represented by Leo Kaplan Modern and whose work is in the Renwick Gallery.) He remembers thinking at the time that if he were in the business and did not know about art furniture, then a lot of others were also not familiar with it. The decision to show the two art forms together was easy, according to Jacobson. "Glass and furniture complement each other in a gallery setting....they don't fight with each other," he said.

The gallery is facilitating more site-specific commissions between collectors and artists, according to Jacobson. He works with the collector, artist, architect and contractor to ensure esthetic, technical and scale issues are satisfactorily addressed. He noted that commissioning an artist is a great opportunity for the collector to become involved in the artist's creative process. Commissions can be challenging and rewarding for the artist, who may be asked to work at a larger scale than normal, and employ material not previously used. Sometimes new avenues are opened to the artist. For example, Dan Dailey's shift from making all metal sconces to incorporating glass into his work is the result of a commission where the client asked that glass and metal be used.

People do not immediately think of commissioning an artist until they become aware of the possibilities and

see images of other work, said Jacobson. The result, though, is the pleasure of living with art created specifically for you.

Contact information is Leo Kaplan Modern, Seventh Floor, 41 East 57th Street, New York City, NY 10022. Telephone: 212 872 1616,

fax: 212- 872-1617. [www.lkmodern.com](http://www.lkmodern.com) e-mail address [info@lkmodern.com](mailto:info@lkmodern.com).

Gallery hours: Monday-Saturday 10 a.m. to 5 p.m.

## Lacoste Gallery

By Miriam Bonner

Lacoste Gallery is one of the newest members of the Gallery Caucus, joining in 2006.

Founded by Lucy Lacoste in 1990, the gallery is located in the historic town of Concord, MA, 20 miles west of Boston. The gallery began by showing a broad range of American craft with a focus on ceramics. This interest has grown in scope and depth over the years. Today Lacoste Gallery has become a leader in the field of contemporary ceramics, representing highly recognized, mid-career and emerging artists. It regularly presents themed, two-person and solo exhibitions, showing a range of work from studio pottery to abstract sculpture. Since 2004, the gallery's participation in SOFA has expanded its presence and established a visible influence on both the national and international stage. The gallery website, [www.lacostegallery.com](http://www.lacostegallery.com), too has allowed that presence to be felt far beyond its doors in Concord.

Form and abstraction are at the core of the Lacoste Gallery ceramic aesthetic. This is advanced by the ideas of the vessel as an art form, form as sculpture, and sculpture as commentary. Among the gallery artists, Tim Rowan, Chris Gustin and James Lawton have explored the

*Continued*



# Gallery Caucus **Spotlights:** Cont.

abstract and sculptural aspects of the genre. The merging of form with surface to establish narrative can be seen in the work of Margaret Keelan. For Jeff Shapiro, form is complemented by surface in the process of wood-firing. Form and minimalism are the primary concerns of artists Ruth Borgenicht, Anne Currier and Lynn Duryea.

Beginning in 2000, with the exhibition "Beyond the Body: Architectural Ceramics," curated by Mark Shapiro, the gallery has greatly expanded its emphasis on ceramics. Explains Lacoste, "That show introduced us to many artists we represent today, including Randy Johnston, Mark Pharis, Tim Rowan, Diana Thomas and Mark Shapiro. In turn, our 2002 seminal exhibition, 'Functional Connections,' featuring Warren Mackenzie and artists linked through him, expanded the direction the gallery was to take."

Other significant exhibitions have been: "After Palissy" in 2004 and "Vanitas" in 2005, both curated by Vermont ceramics collector Anne Wollman, which began the gallery's relationship with artists for whom content is as important as form and process. These include Susan Biener, Bonnie Seaman, Annabeth Rosen, Cristina Cordova, and Jeanee Redmond among others. "Generational Crossroads: Bizen Evolution in 2006," curated by New York ceramist artist Jeff Shapiro, brought new ties to Japanese ceramic artists including Isezaki Jun, a Living National Treasure of Japan, and Kakurezaki Ryuichi. In January 2007, the gallery presented the collection of William Hull, founding director of the Pennsylvania State Art Museum and the curator of the first show on Danish ceramics in the USA. This opportunity opened up the world of Danish and European ceramics which directly connects to the vision of Lacoste Gallery.

Future Exhibitions include: "New Alfred" in August; Jeff Shapiro: "Scale, Form, and Surface"



Photo by Clemmer Montague

**LACOSTE GALLERY AT SOFA CHICAGO 2006.** Lucy Lacoste showed the work of New York ceramic artist Tim Rowan. Rowan uses unprocessed clay to form these gigantic sculptures.

in September; "Form + Abstraction," a group show with a minimalist theme, in October; "Function x Four", November, showing the works of studio potters Bob Briscoe, Warren Mackenzie, Sequoia Miller and Sam Taylor.

The year 2008 begins with figurative ceramist Margaret Keelan: "Intimate and Universal Stories;" followed by "2D-3D: Potters who Paint;" and SOFA NY; "Arizona State University Today;" followed by Tim Rowan's solo show; Danish Ceramics, leading into SOFA CHICAGO. Then 2009 includes a Mark Pharis solo; then "The Elusive Tea Bowl" with Japanese and American artists; "Figurative Sculpture;" and a Warren Mackenzie show, coinciding with the finale of his retrospective at the Fuller Craft Museum, Brocton.

"The power of clay lies in its intrinsic human and sculptural qualities. These qualities become all the more compelling as the boundaries of culture, history, and art become more fluid", states Lucy Lacoste. Lacoste Gallery is dedicated to

facilitating the explorations and needs of both artist and collector. Whether delicate placement of single artworks or site specific installations, Lacoste Gallery works closely with its clients and can handle commission work to any specification.

In addition to ceramics, Lacoste Gallery represents select artists in other media, such as jewelry, painting, and works on paper whose work complements that of the Lacoste Gallery ceramic aesthetic.

**Contact information is: Lacoste Gallery 25 Main Street, Concord, MA 01742. Telephone: 978-369-0278. Fax: 978-369-3375. [www.lacostegallery.com](http://www.lacostegallery.com) e-mail address: [info@lacostegallery.com](mailto:info@lacostegallery.com).**

**Gallery hours are Monday-Saturday, 10 a.m. to 5:30 p.m.; Thursday, 10 a.m.-7 p.m.; Sunday 12 noon to 5 p.m.**



# News of the Success of Baltimore Trip Travels Far

A note from Sue Kolodner, leader of the Baltimore trip, as told to the *Quarterly* editor:

**Editor's Note:** News of the success of the James Renwick Alliance day trip to Baltimore on June 9 was heard as far west as Memphis at the Society of North American Goldsmiths (SNAG) conference. A member of JRA spoke to the assemblage about the new SNAG collectors' program of which they were participants. Afterwards a lovely jeweler approached them and complimented them on the behavior and knowledge of the James Renwick Alliance members who visited the Maryland Institute the weekend before. She was head of the Maryland Institute's jewelry and metal program and was impressed with the JRA contingent.

"It is nice to hear positive comments about the trip to Baltimore. I am not sure who approached you, but I will say I did receive glowing responses on the evaluation forms.

"The trip was action packed from early morning to late afternoon. We went to many different venues and saw a variety of art. Our trip began visiting the studio of Anthony Corradetti, a glass artist whose work is in the White House Collection of American Crafts and the Renwick. Our members left with many pieces of his work.

"From there we met with Piper Sheppard, a fabric artist, whose work is exhibited in the Corcoran Gallery of Art, Museum of Arts and Design of New York, to name a few. Around the corner, we visited the Maryland Institute Jewelry Center. Here their best students, faculty and alumni presented an interesting array of their work. We made a short stop at the Potters' Guild where we saw raku ceramics. Our members came home with lots of art work from all these venues. All this took place in the Clipper Mill section of Baltimore, which was once home to many old industrial sites such as a sail cloth factory and grist mills.

"Lunch was at Gertrude's Restaurant which is on the grounds of the Baltimore Museum of Art Sculpture Gardens. After lunch we visited the Contemporary Museum where we saw an interesting exhibit of the work of Joseph Grigley, a deaf artist. This was followed by a visit to our house to see our collection of contemporary art and crafts, including glass and ceramics. We ended the trip, visiting Margie Pozefsky, a ceramic artist.

"As you can see the trip was very active and varied which created a lot of excitement." - Sue Kolodner



Photo by Clemmer Montague

**JRA CRAFT ARTIST MEMBER** Solvig Cox, left, and Sue Bralove, a former JRA president, supported the Haystack Mountain School of Arts and Crafts auction in late July. Several JRA members attended the auction and the Haystack-sponsored conference on the "Object and the Maker." Participation in such events is part of the overall mission of JRA, celebrating the achievements of American craft artists and fostering scholarship, education and public appreciation of craft.

## Leslie Gould Tribute

"It is with sadness that I write to inform you of the loss of Leslie Gould on Sunday, July 8," Chris Rifkin, JRA Caucus member and a member of the board of directors of the Fuller Craft Museum, Brockton, MA, wrote to the JRA office.

"Leslie and her husband, Simeon Bruner, have been long time Caucus members and supporters of the JRA, traveling on Caucus trips. The Caucus group visited their home on its Boston-Rhode Island trip in the early 2000s," she said.

Their love of craft began with the Northeast Craft Fair in Stowe, VT, in the early '70s. They helped establish the careers of such artists as Wendell Castle, Nancy Jurs, Randy Darwall and Karen Karnes.

Leslie was an active member of the exhibition committee at the Fuller Craft Museum. Donations in her name may be made to the Fuller Craft Museum, 455 Oak St, Brockton, MA 02301



# How was the Trip to Denmark?

**Editor's Note:** Leaders of Alliance trips often finish the announcement of an itinerary with the words "Subject to Change." This remark certainly applied to the Caucus Craft Leaders Study Tour to Denmark which changed dramatically from its inception last spring to its completion in May, thus the extended length of the trip highlights as told by trip leader, Miriam Bonner. She was assisted by Jere Gibber.

By Miriam Bonner

Trip Leader

The James Renwick Alliance Caucus Craft Leaders Study Tour trip to Denmark, May 15 -19, can be summed up with three short statements. The art was great. Our Danish hosts were wonderful. The food was fabulous.

Opportunities to see decorative arts and studio ceramics, glass, textiles, and furniture, modern photography and paintings, modern design, medieval architecture and 21st century city planning filled the schedule.

Visits to Drud & Koppe Gallery and Galleri Gronlund were occasions to see new work and meet established and emerging artists.

Directors Birgitte Drud and Bettina Koppe transformed space in an old pharmacy building next to the Danish Museum of Arts and Design from old to contemporary for their new gallery. Their first exhibition took place in September 2006. The gallery represents the youngest generation of established, internationally recognized artists who use materials, genres, and concepts to create contemporary objects rather than classical forms. Caucus members met most of the artists represented by Drud & Koppe at the gallery and during a delightful al fresco lunch, including Michael Geertsen, Louise Hindsgavl and Ditte Hammerstroem.

*Continued*



Photo by Clemmer Montague

**FOOD IS SUCH AN IMPORTANT PART OF A STUDY TOUR.** Birgitte Drud and Bettina Koppe prepared a smorresborg of salads for the welcome lunch at the Drud-Koppe Galerie. Enjoying the beautiful day and healthy food are tour members (from left) Arlene Kogod, Marc Grainer, Miriam Bonner, Diane Grainer, Barbara Berlin, Michael Mickaliger and Leonard Burka.



## Denmark Trip Cont.

Galleri Gronlund Director Kirstine Gronlund accompanied the group the following day to visit Lene Bodker and Skak Snitker, glass artists in adjoining studios close to the Viking Museum in Roskilde, about 40 minutes west of Copenhagen. After a smorresborg lunch and free time to wander the town and visit the Domkirke (cathedral), the group returned to Copenhagen to visit the Gronlund design studio and the recently re-opened gallery. Kirstine and her mother Anne Merete Gronlund arranged an exhibit of emerging Danish glass artists - Ned Cantrell, Karen Nyhum, Hanne Enemark, and Susanne Joker Johnsen - who were also present at the gallery and spoke about their work. The evening ended with everyone going to Theodor's, a restaurant next to the gallery, for dinner.

Galleri Gronlund is focused on studio glass. With the closure of Galleri Norby, Kirstine and Anne Merete Gronlund decided to begin representing Danish ceramic artists. Their first ceramics exhibit was the private show arranged specially for the JRA Caucus visit, and featured established artists such as Nina Hole, Per Ahlmann, Malene Mullertz, Peder Rasmussen, and Barbro Aberg.

The Caucus group went to several studio complexes in the Islands Brugge area of Copenhagen to visit individual artists. This former industrial, quasi-residential section of the city is under going revitalization with new art galleries, art studios, restaurants, and new residential buildings. At one cluster of studios, the Caucus group visited ceramists Martin Bodilsen Kaldahl, Morten Lobner Espersen, Sandra Davolio and Gurli Elbaekgaard. On another day, the group visited the Factory of Art and Design to see furniture designer Ditte Hammerstroem, who is represented by Drud & Koppe. The factory offers studio space for approximately 50 artists working in different media. Ditte took the group to several other studios in the complex. One of the artists was paper/performance artist Peter Callesen, who creates cut-outs and structural objects from paper, ranging from a single sheet to nearly full-scale flights of stairs.

Caucus members visited the National Workshops for Arts and Crafts, housed in the same building on the Copenhagen harbor as the Danish Architectural Center, to see textile artist Grethe Wittrock and ceramist Steen Ipsen, both represented by Drud & Koppe. The director of the National Workshops gave the group a private tour of the facility which provides residencies, tools and facilities to artists for larger scale projects. Grethe Wittrock is accompanying her husband to New York City and will work there for the next year or two.

The group was privileged to have Bodeil Busk Laursen, director of the Danish Museum of Art and Design, and Lise Seisboll, director of Keramikmuseum Grimmerhus, personally lead the group through those museums. Collections of The Museum of Art and Design in Copenhagen cover decorative arts, crafts and industrial design from the Middle Ages to present. Two special exhibitions were taking place at the museum, one by fiber artist Maria-Louise Gran and the other by silversmith Claus Bjerring.

The Keramikmuseum in Middelfart is about two hours west of Copenhagen, but worth the effort to travel there. The "Clay Today" group that started Guldagergard, the International Ceramics Research Center at Skaelskor, not far from Middelfart, also initiated the founding of the museum as a place to show modern Nordic ceramic arts. Guldagergard is an active ceramics research facility (American ceramists such as Jason Novack and Kurt Weisner have taught workshops there). The museum stages exhibits of work by artists at Guldagergard, as well as independent shows. The bulk of the museum's permanent collection is made up of 857 pieces from the Erik Veistrup collection. Over several decades, Veistrup built up the largest private collection of Danish ceramics created since 1880. When he agreed to sell his collection to the museum, Director Seisboll had the opportunity to select the body of work now housed in open storage at the museum. The Caucus group had one hour at the museum, but far more time was needed to absorb the collection.

Earlier in the day, the Caucus group visited Kolding to view work presented under the auspices of the Danish Biennale for Arts and Design 2007 - ZOOM. The Biennale was held at two venues, Koldinghus, a restored castle, and Trapholt Museum. Each facility housed other exhibits as well. Koldinghus, perched above the town and the Kolding fjord, is known for its Danish silver collection which was augmented by the biannual exhibition of The November 1976 Exhibition Group that featured the newest works of contemporary Danish silversmiths. To mark the permanent closing this Summer of the Kolding Design School, an exhibit of ceramic work by former students was staged in one section of the castle.

The Trapholt Museum is known for its furniture collection which charts development of furniture from the beginning of the 20th century until present day. The largest portion of the Biennale was shown at Trapholt and included work by nearly all of the artists met by the Caucus group during the trip to Denmark. The museum also featured a special exhibit of Danish

*Continued*



## Denmark Trip Cont.

chair design. If there was one complaint, it was there were chairs everywhere, but none to sit on to look at the exhibits.

The trip was rounded out with other events. Cindy Sherman photography, Julie Mehertu paintings, and a "Made in China" exhibits going on at the time of the group's visit and tour of the Louisiana Museum of Modern Art. The permanent collection and sculpture gardens, as well as the museum's beautiful setting on a hill overlooking the sound between Denmark and Sweden, could fill more than one day. Later in the day, the group toured the tapestries in the Great Hall reception rooms of Christiansborg Palace that were created for the 50th birthday of Denmark's Queen Margrethe II. Danish artist Bjorn Norgaard depicted one thousand years of Danish history in 17 tapestries, the smallest of which measured approximately 9 feet x 12 feet.

Denmark is known for its pioneering approach to sustainable planning and design for urban areas. The Caucus group had an opportunity to tour contemporary Danish architectural developments with Bo Christiansen, an architect and co-founder of architectural design firm Scaledenmark. The group saw conversions of industrial sites into architecturally innovative residential buildings,

university and residential buildings designed to foster Danish societal harmony, and the development of Orestad, a new city under construction near Kastrup airport.

Each evening the Caucus group had dinner with Danish hosts and artists to talk about art, thank our hosts, and foster ties. The group appreciated the special efforts by Brigitte Drud, Bettina Koppe, Kirstine Gronlund, Anne Merete Gronlund, and Gurli Elbaekgaard for arranging different events and helping to make the trip memorable. The group specially thanks Steven and Grethe Itkins who hosted the group at their home for a private tour of their ceramic and art collection.

There are many excellent restaurants in Copenhagen. Based on the Caucus group experience, the following restaurants are recommended to JRA members who plan to travel to Copenhagen:

--Custom House Bar & Grille, H. C. Andersens Blvd 27.  
Tel: (45) 33 69 33 69.

--Fredericks Have, Smallegade 41.  
Tel: (45) 39 20 27 51.

--Theodors, Sankt Jakobs Plad.  
Tel: (45) 35 26 66 66.

--DenRode Cottage, Stradvejen 556, Klampenborg  
(20 minutes north of central Copenhagen)

--The Paul, Tivoli Gardens.  
Tel: (45) 33 75 07 75.



Photo by Miriam Rosenthal



**BARBARA LEE SMITH, FIBER ARTIST**, with her longtime friend JRA member B.J. Adams, conducted a workshop in the form of a critique of fiber works in March. She presented her lecture about her work in the Grand Salon at the Renwick Gallery.



# 1971: Countdown to the opening of the Renwick Gallery

Part II: Renwick Gallery History as told by Lloyd Herman, Director, Emeritus, is an on-going personal account of the early days of the Renwick Gallery. The story is told in his personal style and the facts are his personal recollections.\*

Renwick Gallery History as told by Lloyd Herman,  
Director, Emeritus Renwick Gallery



Photo by Miriam Rosenthal

**LLOYD HERMAN**, Renwick Gallery director emeritus and longtime friend Thomas Mann, jeweler, meet again at the gala.

In February 1971, when I was hired by Joshua C. Taylor, director of the National Collection of Fine Arts (NCFA, now Smithsonian American Arts Museum), as administrator of the Renwick Gallery, we had only 11 months until its scheduled opening. The exterior was still being restored when Angela Margola, a secretary assigned to me, and I moved into the building. The interior, too, looked pretty much as it had during the building's long use as the U. S. Court of Claims.

Planning was underway for two period rooms evoking the 1870s when the building, designed by James Renwick in 1859 as the Corcoran Gallery of Art, was completed after being used for uniform storage during the Civil War. Robert Tyler Davis, assistant director of the NCFA, had been working on plans for furnishing both the Grand Salon and the Octagon Room, assisted by Donald McClelland, also on the museum staff. McClelland had arranged for acquisition of large Renaissance Revival cabinets and some other furniture from a Connecticut estate for use in the two rooms, and Davis had already undertaken commitments for the design of elaborate and appropriate draperies for both rooms and the construction of the round "poufs" for seating in the two rooms when I was hired. Rugs had to be ordered, additional furniture decided, art selected to install in the two rooms and in the large Grand Salon display cases that had been in Smithsonian storage since their original use in the Smithsonian "castle." Paintings that had hung in the Grand Salon during the Corcoran years were borrowed to rehang there.

I had lots of help to complete the two rooms, but still was left with the responsibility to recommend carpet design and colors (Stark Carpet made a European pattern first seen in their New York showroom by Greta Garbo, for whom it was named, and we had it manufactured in the United States in colors we chose for the Grand

## Craft Leaders Study Tour To St. Louis

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*Continued*

Salon.) And I found in Smithsonian storage the two huge vases that had been exhibited at the Philadelphia Centennial Exhibition of 1876; they were to be installed atop the poufs in the Grand Salon.

Meanwhile, the building's restoration architect, Hugh Newell Jacobsen, said how pleased he was to "finally have a client" to make decisions about even such minor things as location of light switches in the offices, and gallery lighting (the ceilings were so high we had to consider whether light tracks would be lowered to change lamps, or telescoping ladders would be needed to change and focus them attached to the ceiling. (We chose the latter.)

Of course, though I enjoyed this entire process (it satisfied my nascent interest in architecture and interior design), it was the exhibition program by which the Renwick would be evaluated. We had decided that the Renwick Gallery would "showcase the achievements of American designers and craftsmen past and present." It seemed important that the inaugural exhibitions should address the breadth of our interests from contemporary craft through indigenous American arts to the professional design disciplines. And, to accommodate the foreign craft, folk art and design exhibitions that were then circulated by the Smithsonian Institution Traveling Exhibition Service, we devoted two upstairs galleries to international topics related to the gallery's mission.

To address the overarching subject of design in all of its manifestations, from hand making to industrial design, we decided on Tasi, Gelberg and Pesanelli, a DC design firm, to both curate and design the long-term introductory exhibition, "Design Is...." It was to remain on view for two years, and we decided that other exhibitions would be rotated at three, six and 12 month intervals. Because the Renwick was dependent on the parent museum's registrar and exhibition staff for receipt and installation of Renwick exhibitions, staggering openings and closings alleviated a "crunch" at any time. Having worked previously in public relations, I knew that it was good to have something new to publicize several times a year to develop an audience. We wanted to embrace the collections of other Smithsonian museums, using the Renwick to showcase hidden collections of the Cooper-Hewitt National Design Museum, the ethnic arts in the National Museum of Natural History, and the studio ceramics and glass in the National Museum of American History (still named then the National Museum of History and Technology.)

All were represented in the six exhibitions first seen by the public after January 29, 1972, when the Renwick opened. From the Cooper-Hewitt, "The Four Continents" featured historic European decorative arts from the Hyde Collection. The ethnologists in Natural History recommended a young pre-doctoral student working in

the Native American materials to organize "Pueblo Pottery," and Paul V. Gardner, esteemed curator in the Division of Ceramics and Glass at the American History Museum, offered to curate an exhibition on "The Glass of Frederic Carder," founder and long-time artistic force at Steuben Glass Works. An exhibition of architectural photographs of American buildings by the late Frank Roos demonstrated our interest in architecture.

But what was to signal our interest in contemporary craft? I had to come up with a fresh idea, so phoned my old friend, Paul J. Smith, director of the Museum of Contemporary Crafts in New York (now the Museum of Arts and Design) for his thoughts. (I had included two exhibitions that he had organized in the changing exhibition program I had managed in the Arts and Industries Building.) He suggested an exhibition on contemporary handmade furniture because there hadn't been one, and even suggested several makers who might be featured - Wharton Esherick (who had died only a few years earlier but had never been properly recognized), George Nakashima, Wendell Castle and Sam Maloof. They were all major figures in what was then a small field, so the choice was easy. Joan Pearson Watkins, a curatorial collaborator (with her husband Malcolm Watkins) in American History, knew quite a bit about American crafts, having been previously married to jeweler/metalsmith Ronald Pearson.

She recommended Arthur Espenet Carpenter, a furniture craftsman from the San Francisco area, as the fifth artist. I set out to visit the four living makers to select work for this first exhibition I had ever curated, and the long-time companion of Esherick, Miriam Phillips. Esherick's daughter, Ruth Bascom, lived in the DC area and was helpful locating objects, too. And, though I don't remember now how the St. Paul Art Center came to share the exhibition with us, and show it after the Renwick, they were able to get some sponsorship funds from Weyerhaeuser, the timber company. We hired Miriam Davidson Plotnicov to help me organize the show.

When Angela Margola and I first moved into the building, we had to wrestle the 19th century furniture that Don McClelland had acquired in Connecticut to make room for our hand-me-down office furniture. We recruited a young secretary from NCFA's education department, Ellen Myette, to help with a myriad of details involving the exhibitions-to-be, and I began to ask around the Smithsonian, and other museums, for information on young American decorative arts specialists to consider as the Renwick assistant curator. (Since the Renwick was--and is--technically a curatorial department of the American Art Museum, I was the "curator" but

*Continued*

called “administrator” because we had no intention to collect, and because we were separated physically from our parent museum with responsibilities unlike those of my fellow curators.)

Joshua Taylor changed my title to director within the Renwick’s first year, so that I could talk to other museum directors from whom we might want to borrow works as an equal. When I described our intended program of only changing exhibitions in the broad field of design and craft to Charles van Ravenswaay, director of the Winterthur Museum, he suggested that since we planned no collection that a curator might study, we should probably hire a designer which we did in 1974, Michael W. Monroe.

Somehow for assistant curator we settled on a young Philadelphian whose specialty was American decorative arts, Arthur M. Feldman. His studies had taken him to London which seemed like a plus for our international aspirations, and his writing was fine. However, he had little interest in contemporary American craft and stayed only about a year after the Renwick opened.

We had help from throughout the Smithsonian getting the building and the exhibitions ready to open. Secretary S. Dillon Ripley took a strong, personal interest in both the building’s restoration and our program plans for it. I was at my desk one Saturday when Ripley arrived with Assistant Secretary Charles Blitzer and the head of procurement in SI’s Supply Division to see how things were going. Ripley had bought (with so-called “blocked American currency”--U.S. foreign aid monies that had not been spent) a crystal chandelier that came from a maharajah’s palace in India for the Renwick’s grand staircase. Its shipment had been lost during one of the India-Pakistan wars, and it had finally arrived in the U.S., but not yet in Washington). We did not know whether the chandelier would arrived fully assembled or in hundreds of boxes of crystals or whether it had been electrified. I had been calling chandelier specialists who had worked on White House chandeliers, and those in the First Ladies Hall in American History to see who might be willing to come and look at ours when it arrived so as to bid on whatever might be needed to install it in the Renwick. When I told Ripley and his Saturday entourage that the chandelier specialist I’d found refused to come because it had taken too long to be paid by the Smithsonian previously, Ripley was furious. He told Assistant Secretary Blitzer to walk through the invoice for signatures until he had all that were needed.

It wasn’t the White House chandelier specialist who saved the day, but a handyman already in the Smithsonian’s employ, Gordon Dentry. Dentry patiently opened the crates and the many, many small boxes of crystals inside and figured out from a photograph just

how to assemble the chandelier. And, since it had never been wired for electricity, he painstakingly drilled the glass arms that held the candles for wires. To hide the chain from which the chandelier was suspended over the stairs, we enlisted Nelson Wurz, a local furniture maker and upholsterer who was working on the two period rooms, to devise a velvet sleeve. Wurz suggested gathering (ruching) it and adding rosettes along the sleeve. When Ripley saw it, he declared that the rosettes “look like carbuncles.”

While working on the principal contemporary exhibition, “Woodenworks: Five Furniture Artists,” I visited George Nakashima at his Pennsylvania workshop to select 10 pieces. He was skeptical about our show, comparing it to the large retrospectives he’d been given in India and, I believe, Japan. A month or so later, still before the interior work on the Gallery was complete, he came by with his son Kevin to see our building. He expressed surprise that the Smithsonian was restoring such an ugly, over-decorated building. But by the time of the Gallery’s opening, preceded by a dinner attended by the artists represented and guest curators, Nakashima’s attitude had changed radically. He said that being so honored by the Smithsonian was like being named a Living National Treasure in Japan!

(End of Part II. To be continued in the Fall 2007 issue of the *Quarterly*.) \* Please refer to the disclaimer on the masthead on page 2.



## Mint Founders’ Circle Gala Set for September 29

The Mint Museum of Craft+ Design Founders’ Circle Seventh Annual Mint Condition Gala “Crowning Achievements” is set for the weekend of Sep. 29 at its hometown of Charlotte, NC.

An evening is planned with the tradition of silent and live auctions, presented in an uptown “one-night-only” gallery installed with craft objects. Guest artist 2005 Guggenheim fellowship recipient Judith Schaechter will be one of many creators to be met in the Artists’ Lounge, sponsored by one of Charlotte’s newest additions, Design Within Reach. Hors d’oeuvres will be served as silent auctions proceed within multiple studio venues. Dinner will be punctuated by entertainment and culminate in the auction of curator-chosen treasures, some of which are now being specially created and donated for this event.

The 2007 McColl Award winners will be John and Robyn Horn and the Windgate Charitable Foundation. Also slated for honor at this event is the 2007 Founders’ Circle award winner Lloyd Herman, director emeritus of the Smithsonian American Art Museum’s Renwick Gallery.

Contact Lorne Lassiter, executive director, at 704.337.2008 or by e-mail at [Lorne.Lassiter@themintmuseums.org](mailto:Lorne.Lassiter@themintmuseums.org).





# 2007 Renwick Acquisition Award Goes to Robert Farrell

By Suzanne Noonan

Smithsonian Women's Committee

A stunning set of silver salad servers by metal artist Robert Farrell was selected by Curator Jane Milosch for the Renwick Acquisition Award at the 25th Anniversary Smithsonian Craft Show Preview Night Celebration on April 18. Funds for the award were donated jointly by Rebecca Klemm for the Craft Show and the James Renwick Alliance. President Diane Grainer represented the Alliance at the ceremony.

The acquisition award was given previously to Donald Friedlich, jewelry in 2001; David Merrifield, furniture in 2002 and Randall Darwall, wearable art in 2003. This year's honoree, Robert Farrell of Venice, FL, has been a frequent exhibitor in the Smithsonian Craft Show. His "married metal" salad set is 12 inches long and crafted in sterling silver, nickel, shakudo and shibuichi.

Curator Jane Milosch described Farrell as "a consummate metalsmith who applies his craftsmanship to the service of innovation. His works are a synthesis of eastern and western precious metal techniques and forms. His functional forms, from jewelry, candlesticks, hollowware, flatware, inspire wonder and awe about the structure of nature. He creates ceremonial objects that visually perform on a table or the body." She commented that "the Renwick contains precious few examples of silver hollowware and flatware, so the addition of Robert

Farrell's 'Arched Trellis' salad fork and spoon is a great addition to the collection. We thank the Smithsonian Women's Committee and the James Renwick Alliance for making this acquisition possible."

Including the Renwick Acquisition, a record total of 13 awards were given to mark the 25th Anniversary of the Craft Show. Paul Greenhalgh, president and executive director of the Corcoran Museum, and Susie Gray, Smithsonian Women's Committee member and founder of the Craft Show, served with Jane Milosch on the distinguished panel of judges. First-time exhibitor Joh Ricci claimed "Best of Show" for her highly original work in basketry.

Several awards were specially created for this year's anniversary show. Donald Friedlich, who has exhibited in 22 of the Craft Show's 25 years, received the 'Most Frequent Exhibitor' award. Furniture artist Wells Mason won the 'New Direction - Excellence in Design of the Future' award and Fong Choo was honored with the 'Excellence in Ceramics' award, given in memory of legendary ceramicist Robert Turner.

In their report on the 25th Anniversary Show, Co-Chairs Winkie Crigler and Emily Willey described this year's event as a brilliant celebration of the Smithsonian Craft Show's 25 year history of excellence, creativity and technical merit. They pointed to the



**RENWICK ACQUISITION AWARD.** A stunning set of silver salad servers by metal artist Robert Farrell was selected by Curator Jane Milosch for the Renwick Acquisition Award at the 25th Anniversary Smithsonian Craft Show Preview Night Celebration on April 18. Photo courtesy of the artist

*Continued*



## Acquisition Award Cont.

innovative and diverse array of crafts on exhibit in all 12 media, the excitement generated by the new “Booth Chats” and other special events and a significant increase in both attendance and profit as indicators of the show’s success. “The floor of the Building Museum was alive with energy and enthusiasm on the part of exhibitors and patrons alike” they said.

Proceeds topped \$350,000 and will be dispersed in grants to benefit Smithsonian education, outreach and research projects. Requests for proposals have already been sent to all 19 Smithsonian units including the Renwick Gallery. Over the years, the Smithsonian Women’s Committee has raised and distributed more than \$8 million to Smithsonian constituent organizations.

Planning has begun for next year’s event, which is scheduled to take place at the National Building Museum April 10 through April 13, 2008, with the preview on April 9. The call for entries has gone out and the application form is posted on the Smithsonian Craft Show’s Web site: [www.smithsoniancraftshow.org](http://www.smithsoniancraftshow.org).



Photo by Miriam Rosenthal

**HABATAT GALLERY OPENS** in Tysons Corner. Gallery owners Lindsey and Jay Scott, center, talk with Elmerina and Paul Parkman at the gallery’s opening event. See Gallery Caucus Members for contact information.

## Craft Caucus Study Tour To St. Louis is Set to Go On October 17-20

By George Mueller

Craft Leaders Study tour Leader

The James Renwick Alliance Board of Directors invites caucus members to join me in St. Louis to celebrate autumn with a craft leaders study tour trip beginning Wednesday Oct. 17 through dinner on Saturday, Oct. 20. Although the deadline is past, there may possibly be additional spaces for caucus members to sign up.

The trip will begin Wednesday evening with a welcome reception at the host hotel, the Ritz-Carlton, Clayton, MO.

Gallery Caucus Members Duane Reed and Glenn Scrivner will host the group at the gallery early Thursday morning. Then the group will visit the incredible ceramic, glass, fiber and mixed media collection of David and Jackie Charak; the extensive, historically significant glass collection of Audrey Shatz; Kate Anderson’s folk and African art collection; Gary Werth and Richard Frimel’s collection of contemporary art by such artists as Kiki Smith, Elizabeth Murray, Jim Dine, Botero and Paley, housed in a turn of the century home with original furnishings; and the extensive glass collection of Betty Gershman and her late husband, Solon, in her contemporary high rise penthouse.

Among the studios to visit are those of Michael Bauermeister, a woodworker who will give a demonstration, glass artist Sam Stang, and the Third Degree Glass Factory where we will see an extensive demonstration of several glassmaking techniques. On the schedule is Laumeier Sculpture Park with 100 acres of outdoor sculpture by such luminaries as Kenneth Snelson, Richard Serra, Donald Judd and Jonathan Borofsky, to name a few. Other visits will include the Samuel Cupples House, an 1890’s mansion which contains a major collection of art nouveau and art deco glass.

A block of rooms is reserved at the Ritz Carlton in Clayton which is near the venues to be visited. The price per room is \$199 per night plus taxes. Complete information is in the confirmation notification.

The cost for the trip, excluding hotel and transportation to and from St. Louis, is \$700 per person, which includes three lunches, two dinners, bus transportation in St. Louis, all admissions, and a \$150 per person tax deductible contribution to the James Renwick Alliance. Payment is due in full upon confirmation by e-mail. The trip is limited to 30.

Please contact Katie Mazzari at the JRA office for information about availability by e-mail at [admin@jra.org](mailto:admin@jra.org), by telephone at 301-907-3888, or fax at 301-907-3855.



## Craft Events Elsewhere

By Brenda Erickson

**METAL:** Christian Petersen Art Museum in Ames, IA will feature *Albert Paley: Passages* when the museum opens on Aug. 12 to Jan. 15.

*Ornament as Art: Jewelry from the Helen Williams Drutt Collection* opens at the Houston Museum of Fine Arts on Sep. 23 to Jan. 21. The museum acquired 720 pieces from Helen Drutt for its permanent collection. The exhibition will travel to the Renwick Gallery in March 2008.

The Metal Museum in Memphis is showing *The Art Knife: Beyond the Samurai Sword* from July 15 to Sep. 16.

**FIBER:** *Ann Coddington Rast* can be seen at the Center of Creative Arts in St. Louis from Sep. 6 to Oct. 28. This show is one of the exhibitions in the Innovations in Textiles 7, a biennial collaborative event in St. Louis, MO that investigates the state of contemporary textile arts.

The Fiber Art Center in Amherst, MA is showing *Fiber & the Book Artist II* from Sep. 9 to Oct. 20.

Yeshiva University celebrates *Ita B'Ita: Ita Aber in Her Time, 60 Years of Creativity and Innovation* until Oct. 15.

**CLAY:** *Jun Kaneko* may be seen at the Knoxville Museum of Art from Aug. 24 to Nov. 4.

Texas is showing ceramics with the *Pottery of Mata Ortiz* at the Museum of the Southwest in Midland from Sep. 6 to Oct. 28, and *Multiplicity: Contemporary Ceramic Sculpture* at the Southwest School of Art & Craft in San Antonio from Sep. 6 to Nov. 4.

*Resonance & Inspiration: New Works by Magdalene Odundo* can be seen through Oct. 14 at the Hood Museum of Art in Hanover, NH.

**WOOD:** *Gord Peteran: Furniture Meets Its Maker* will travel to the Bellevue Arts Museum on Sep. 13 until Dec. 9. The museum is also showing glass artist *Paul Marioni, the Premonition* until Jan. 20.

Museum of Arts & Design is the current venue for *Inspired by China: Contemporary Furnituremakers Explore Chinese Traditions* until Oct. 28.

## James Renwick Alliance Welcomes New Members

JRA New Members from January 24 to June 19

### Individual Caucus

Lois Adelson  
Washington, DC

### Sustainer

Gretchen Keyworth  
Boston, MA  
Lida and Ted Urban  
Orinda, CA

### Sponsor

John Iversen  
East Hampton, NY

### Donor

Leslie Cohen  
Potomac, MD  
Leslie Kefauver  
Bethesda, MD

### ART (Under 40)

Jessica Savage and  
William Stradebein  
Alexandria, VA  
Micah J. Sickel and  
Juei-Chuan Kang-Sickel  
Durham, NC

### GIFT

Sylvia Gottwald  
Washington, DC  
Dr. and Mrs. Ian McDonald  
Silver Spring, MD  
Jack Rassmussen  
Bethesda, MD  
Pat and Dick Warner  
Wellesley, MA

Renewed Upgrade September 1, 2006 to June 19, 2007

### Dual Caucus

Stephen and Myra Kurzbard  
Arlington, VA  
Anne Mehringer and Terry Beaty  
Bethesda, MD

### Sustainer

Esther Cohen  
Peoria, IL  
Burton and Anne Fishman  
Bethesda, MD

Marilyn Hardis  
Potomac, MD

Lino Tagliapietra  
Seattle, WA

### Sponsor

Judith Agard  
Vienna, VA  
John and Judy Aldock  
Bethesda, MD

John Christian and Kate Hughes  
Bethesda, MD

Sally Hansen  
Washington, DC

Birgitte Savage  
Alexandria, VA

Becky Thatcher  
Glen Arbor, MI

### Donor

Pat Arnold  
Alexandria, VA

Judy Coady  
Santa Fe, NM

Marvin and Anne Cohen  
Los Angeles, CA

William Daley  
Elkins Park, PA

Oscar P. Fitzgerald  
Alexandria, VA

Joan Gottfried  
Alexandria, VA

Richard and Wendy Rahm  
Arlington, VA

Regina and Greg Rhoa  
Collegeville, PA

The current show of the American Association of Woodturners Gallery is *Connexions, a collaborative show with the International Society of Beadmakers*, running through Dec. 15 at the Landmark Center in St. Paul, MN.

**GLASS:** Being honored from Sep. 14 to Oct. 21 is *Klaus Moje: Glass, Living Treasures: Masters of Australian Craft* at the Jam Factory in Adelaide.

*Josh Simpson: A Visionary Journey in Glass 1972-2007* is at the Mobile Museum of Art until Aug. 21

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

## Arts Afire

Joseph Egerton  
102 North Fayette  
Street  
Alexandria, VA 22314  
703-838-9785  
www.artsafire.com

## The Bullseye Gallery

Lani McGregor  
Portland, OR 97209  
www.bullseyegallery.com

## cross mackenzie ceramic arts

Rebecca Cross and Max MacKenzie  
1054 31st Street  
NW Washington DC  
20007  
202-270-6695

## del Mano Gallery

Jan Peters and Ray Leier  
11918 San Vincente  
Los Angeles CA 90049  
1-800-delMano  
www.delmano.com

## D&A Fine Arts

Dena Rigby and Anne Cohen  
12750 Ventura  
Boulevard, Suite 201  
Studio City, CA 91604  
818-760-7583  
www.DandAfinearts.com

## Ferrin Gallery

Leslie Ferrin  
69 Church Street  
Lenox, MA 01240  
413-637-4414  
www.ferringallery.com  
and

433 North Street  
Pittsfield, MA 01201  
413-442-1622  
(Call for hours at both locations)

## Frank Lloyd Gallery

Frank Lloyd  
2525 Michigan Avenue  
Santa Monica, CA  
90404  
310-264-3866  
www.franklloyd.com

## Franklin Parrasch Gallery

Franklin Parrasch  
20 West 57th Street  
New York, NY 10019  
202-246-5360  
www.franklinparrasch.com

## Heller Gallery

Douglas and Michael Heller  
420 West 14th Street  
New York, NY 10014  
212-414-4014  
www.hellergallery.com

## Habatat Galleries

Ferdinand Hampson  
4400 Fernlee Avenue  
Royal Oak, MI 48070  
248-554-0590

and  
222 West Superior  
Street  
Chicago, IL 60601  
312-440-0288  
www.habatat.com

## Habatat Galleries VA, Inc.

Lindsey and Jay Scott  
8020 Tower Crescent  
Drive  
Tysons Corner, VA  
22182  
703-989-7110  
www.habatatgalleries.com/va

## Lacoste Gallery

Lucy Lacoste  
25 Main Street  
Concord, MA 01742  
978-369-3375  
www.Lacostegallery.com

## Leo Kaplan Modern

Scott Jacobson  
41 East 57th Street,  
7th Floor  
New York, NY 10022  
212-872-1616  
www.LKModern.com

## Maurine Littleton Gallery

Maurine Littleton  
1667 Wisconsin Avenue,  
NW  
Washington, DC 20007  
202-333-9307  
www.littletongallery.com

## Marx-Saunders Gallery

Bonnie Marx and Ken Saunders  
230 West Superior  
Street  
Chicago, IL 60610  
312-573-1400  
www.marxsaunders.com

## Mobilia Gallery

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

## Perimeter Gallery

Frank Paluch  
210 West Superior  
Street  
Chicago, IL 60610  
312-266-9473  
www.perimetergallery.com

## R. Duane Reed Gallery

Duane Reed  
7513 Forsyth Blvd.  
St. Louis MO 63103  
314-862-2333  
www.rduanereedgallery.com

## Rossdhu Gallery

Diana Mirkin  
7608 Rossdhu Court  
Chevy Chase, MD 20815  
301-951-4443  
www.rossdhugallery.com

## Snyderman-Works Gallery

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

## Thirteen Moons Gallery

Jane Sauer  
652 Canyon Road  
Santa Fe, NM 87501  
505-995-8513  
www.thirteenmoonsgallery.com

## Wexler Gallery

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



Photo by Miriam Rosenthal

## NEW JRA MEMBERS:

Brigitte Savage, left, JRA board member, presented her daughter Jessica Savage, center, of Alexandria, with a gift of a JRA ART (Under 40) membership. They attended the gala and auctions Saturday night during Spring Craft Weekend. Another JRA board member Larry Gabriel was at their table.

# Join the James Renwick Alliance

## 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 Leader Caucus (\$1000, \$1500 double)
- Gallery Caucus Member (\$1000)
- Benefactor (\$2500)
- Grand Salon Patron (\$5000)
- Renwick Society (\$10,000 and up)

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

\$ \_\_\_\_\_

- Renewal
- New Member

Name (s) \_\_\_\_\_

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 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 510  
Bethesda, MD 20814

## CONTRIBUTOR BENEFITS

Donor (\$100)

- The *Quarterly*, the 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 20% discount in the Renwick museum shop.

Guild (\$50) *For craft artists*

- Same benefits as donor plus
- Reduced fee for workshops.

Art (*Alliance for 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 Leader Caucus plus
- Publicity for your gallery, Web site link, and more. Call (301) 907-3888 for details.

Benefactor (\$2500)

- Same benefits as Craft Leader 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 Spring Craft Weekend activities (a \$1,850 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 the JRA office

301.907.3888

301.907.3855 fax

admin@jra.org