

Spring Craft Weekend Taking Shape

The new Robert and Arlene Kogod Courtyard, with its elegant glass canopy designed by world renowned architect Norman Foster of Foster and Partners in London, is the site of the Spring Craft Weekend gala and live and silent auctions on Saturday night, April 12.

Thus begins the plans for the 2008 Spring Craft Weekend from Friday, April 11, to Sunday, April 13. "Something is planned for every level of membership," said Anne Mehringer, James Renwick Alliance president. (See JRA Spring Craft Weekend Events, p 2.)

This major new space, one of the largest event spaces in Washington, creates a dynamic year-round public gathering space downtown, as well as providing a contemporary accent to the museum's Greek revival building. Internationally acclaimed landscape designer Kathryn Gustafson of Seattle-based Gustafson Guthrie Nichol Ltd. designed the Courtyard's interior design with a variety of trees and plantings as well as a signature water feature.

Anne Mehringer, president, is tackling the enormous task of organizing the weekend. While Toni Gordon is creating an appropriate theme for the weekend, Barbara Berlin, chair of the Caucus Leaders Caucus, is planning an educational day for Caucus level members on Friday, April 11.

That evening the Grand Salon of the Renwick Gallery is the setting of the Patrons Dinner. Shirley Jacobs again is promoting the evening as a special event with the goal of 80 patrons or more and of raising more than \$180,000 from her efforts. Patrons can gather in the room with the great Thomas Moran paintings of the Grand Canyon, the hundreds of George Catlin Indian paintings and walk through the permanent collection galleries to find many acquisition gifts to the gallery. Brigitte Savage who joined the board this year as membership chair and Barbara Bennett are in charge of planning the evening's activities.

Elmerina and Paul Parkman again are in charge of an educational symposium Saturday morning, April 12, taking place at the McEvoy Auditorium at the Smithsonian American Art Museum. This symposium topic will focus on the topic of contemporary art jewelry as related to the Renwick Gallery exhibition *Ornament as Art: Avant-Garde Collection of Helen Williams Drutt*. Jane Milosch will moderate the symposium.

Saturday evening will find Alliance members and their guests celebrating in the Kogod

Courtyard with Bonnie Schwartz who is orchestrating the gala and evening activities. A silent auction of jewelry and jewelry related objects will take place during the cocktail hour. After dinner under the stars, a live auction of a few select items will begin, followed by desert.

Spring Craft Weekend will conclude with brunch on Sunday morning, April 13, when the Alliance honors three outstanding educators as the Distinguished Educators Award, to be announced later this fall.

More information on Spring Craft Weekend will be available as projects are organized.

Please contact the JRA office or any officer or member of the board of directors to take on the responsibility of one of the many committees or to work on one of the committees for Spring Craft Weekend. Contact admin@jra.org, telephone 301-907-3888 or fax-301-907-3855.



Spring Craft Weekend, April 11-13, features something for everyone: tour, dinner, symposium, gala and auctions and a brunch for Distinguished Craft Educators. The silent auction on Saturday night, April 12, in the Kogod Courtyard at SAAM, will offer jewelry similar to this enamel and silver necklace by Lynn Christansen.

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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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From the President . .

The year of 2008 has gotten off to a very good start in some respects and slowly in other respects. The James Renwick Alliance calendar is filling up with exciting programs for the year. The first show of 2008 has opened with a well attended reception. *Going West!* is a beautifully displayed show of glorious quilts which traveled west starting with the wagon trains and continuing into the twentieth century. *Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection* just opened in Houston to much acclaim. *Ornament as Art* will be opening this March at the Renwick and will be up for Spring Craft Weekend. (See article about the exhibition at the Houston Fine Arts Museum elsewhere this issue.)

Binnie Fry has put together an exciting program for the Distinguished Artists Series. This series led off on Oct. 27 with **Akira Blount** demonstrating multi media contemporary doll sculptures. Akira was joined by her husband, Larry Blount, a wood turner and carver, with whom she has recently started collaborating. JRA will host **Sergei Isipov** on Feb. 16. Sergei will demonstrate hand building figural sculpture in porcelain and his methods of painting with stains and engobes. On April 15, **Kiwon Wang** will work with participants to explore the relationship between fabric and the body and how one engages in the act of wearing a piece of jewelry. The Distinguished Artists Series will wrap top on May 17 with **John Garrett** demonstrating ways collected, salvaged and recycled materials can be used to create containers as an armature and as weavers. Each of the workshops will be followed on Saturday night with a potluck supper and on Sunday afternoon with a lecture by the demonstrating the artist at the Renwick Gallery.

The 2007/8 trip program opened with a wonderful trip to Minnesota. It was followed in October with a look at our own backyard of Southern Maryland and Alexandria. In March a trip is being planned to Philadelphia to coincide with the International Fiber Symposium. We will be joined by members of Friends of Fiber Art International. An early 2008 Caucus trip to Miami and Palm Beach will be planned for Jan. 10-13 in conjunction with Palm Beach 3 (SOFA is one of the three elements.) There will be a trip to Maine, including visits to Haystack and Watershed on July 9-13. For fall 2008, an Alliance trip to St. Louis is being planned. A May 2009 trip to Korea is being explored.

The Alliance has been a volunteer-operated organization from its earliest beginning. Originally funded by the founding members writing checks for operations and gifts to the Gallery, it is now funded through various fund-raising activities up the Alliance. The primary fund-raising activity is Spring Craft Weekend and the patrons who support the weekend. The planning for Spring Craft Weekend is off to a slow start for lack of volunteers to chair the weekend, the patrons dinner and the auctions at the gala. (See SCW Agenda, this page.)

The gala will take place this spring in one of the exciting new venues in Washington: the Kogod Court Yard at Smithsonian American Art Museum. Bonnie Schwartz is planning an exciting event in this special space. Elmerina and Paul Parkman are planning a challenging spring symposium around the *Ornament as Art* exhibit which will just have opened. I am still looking for volunteers to do many of the major events such as the auctions, brunch and the auctions. We need new members to step up and help plan these key fund raising events for the Alliance. Please contact me or Katie at the JRA office if you are willing to work with me to make spring craft weekend a success.

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JRA Spring Craft Weekend Events

Friday, APRIL 9 TO Sunday, April 13

April 9

Preview opening, Smithsonian Craft Show

April 10-13

Smithsonian Craft Show

Friday, April 11

Caucus Day (caucus members only)

Friday evening, April 11

Patrons Dinner (patrons only)

Saturday morning, April 12

Symposium (open to the public)

Saturday night, April 12

Gala/auctions (all members and guests)

Sunday morning

Distinguished Craft Educators award brunch (all members and guests)

Clay Artist Sergei Isupov, Conducts Workshop

Saturday, Feb. 16, 10 a.m. to 3 p.m.

Location: Corcoran College of Art + Design

Originally from Kiev, Ukraine, via Estonia, Sergei Isupov has been a full time independent studio artist since moving to the United States in 1993. Currently he resides in Cummington, MA.

Isupov's porcelain works are figurative, surreal, narrative and very often autobiographical. They combine both animal and human aspects and contrast detailed black and white renderings of people and hybrid animals with colorfully glazed sections. They explore the interaction of two and three dimensions by skillfully moving figures, or parts of figures, on and off the surfaces of elaborately constructed and painted surfaces. They defy orientation, as every surface and view is equally important. With much of the work dealing with nude figures and intimate personal relationships, Sergei has been called an "erotic surrealist," but his own statement reveals more: "I am a student of the universe and a participant in the harmonic chaos of contrasts and opposites: dark-light; male-female; good-evil. I create a new, intimate, universe that reveals the relationships, connections and contradictions as I perceive them."

In this workshop, to be hosted by the Ceramics Department of the Corcoran College of Art + Design, he will demonstrate hand building figural sculpture in porcelain and his methods of painting with stains and engobes. This workshop is limited to 30 people with some spaces reserved for Corcoran students.

Related Lecture: Isupov will present a talk reviewing the development of his work from 1996 to present, while discussing the human relationships portrayed in his integrated use of the painted image and sculpted form on Sunday, Feb. 17, at 3 p.m. in the Grand Salon of the Renwick Gallery.



Photo courtesy of Norman and Sandy Mitchell

Sergei Isupov of Cummington, MA, will demonstrate hand building figural sculpture in porcelain and his methods of painting with stains at the Corcoran School of Art on Saturday, Feb. 16 from 10 a.m. to 3 p.m.

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Oops! We Goofed Again

Corrections to articles in the Summer 2007 issue of the Quarterly

Page 6. The headline for the article about the Melvin and Ryna Cohen gift to the Smithsonian American Art Museum Renwick Gallery should have indicated that the gift was from their family foundation, not that the family foundation was gifted to SAAM.

Page 33. Gallery Caucus Spotlights on Lacoste Gallery should have been attributed to by Lucy Lacoste, not Miriam Bonner.

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Photo by Miriam Rosenthal

Come Alive! It's the Pepsi Generation brooch (right in case), made by Maine metal and jewelry artist Fred Woell, center, was donated to the Renwick Gallery by Kathleen Kriegman (right, wearing brooch) and the necklace on the left was donated by Rose Mary Wadman (left). Woell was invited by the Smithsonian American Art Museum's education department to talk about his work on the Renwick on Oct. 18. Woell is one of the first metal artists to use objects which no longer have value in his work.

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Meeting Dates for JRA Board of Directors

January 14

March 10

May 12

June 9



Renwick Gallery Exhibition Schedule

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

March 14 through July 6, 2008

Organized by the Museum of Fine Arts, Houston, Galleries 102-104, 1st Floor

Lino Tagliapietra in Retrospect: A Modern Renaissance in Glass

Sept. 19, 2008 - Jan. 11, 2009 (pending contract)

Organized by the Museum of Glass, Galleries 102-104, 1st Floor

A "New and Native" Beauty: The Art and Craft of Greene & Greene

March 6 - June 8, 2009 (dates tentative, pending contract)

Organized by The Gamble House, USC; The Huntington Library Art Collections & Botanical Gardens, San Marino, California; and Curatorial Assistance Traveling Exhibitions. Galleries 102-104, 1st Floor

Renwick Craft Invitational 2009

July 31, 2009 - Jan. 10, 2010

Organized by SAAM with guest curator Kate Bonansinga,

Galleries 102-104, 1st Floor

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Photo by Miriam Rosenthal

Lino Tagliapietra's "Dinosaur" is the kind of piece which will be in the Renwick Gallery exhibition called *Lino Tagliapietra in Retrospect: A Modern Renaissance in Glass*

St. Louis Trip Rescheduled

The postponed fall 2007 Craft Leaders Caucus study tour to St. Louis has been changed to a program for the general membership to take place in mid to late September 2008.

George Mueller is the study tour leader, and he is planning for three full days of visits to private collections, outdoor sculpture gardens, galleries and studios and craft demonstrations. A close look at St. Louis' most notable highlights is also on the agenda.

So block out the last two weeks in September and watch for the announcement of the exact dates in early 2008.

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Washington Craft Show Opens Nov. 30

The 20th annual Washington Craft Show is coming up Nov. 30 to Dec. 2 at the Washington Convention Center.

James Renwick Alliance is sponsoring a number of events, supporting craft education and membership. Internationally recognized fiber artist and JRA guild member B. J. Adams will address the subject of fiber art on Sunday, Dec. 2 at 1 p.m.

Paul Greenhalgh, director of the Corcoran Gallery of Art, will be speaking at 2 p.m. on Friday, Nov. 30 on the topic of "Craft: Past and Present." This event is partially supported by JRA, which is sponsoring all the talks at the Washington Craft Show.

JRA is hosting a reception for young people on Friday evening, Nov. 30, when Judy Weisman will speak about decorating on a budget with craft. The James Renwick Alliance presents this event as

part of our "Alliance for Renwick Tomorrow (ART)" programming for young collectors and artists.

Pre-lecture reception will begin at 5:30 p.m. in Hall D of the Washington Convention Center with Weisman's talk following at 6 p.m. Tickets are \$40 and include free admission to the Washington Craft Show following the event, as well as a complimentary copy of American Style featuring "Expert Advice for the Young Collector".

This event is open to the public, so please feel free to pass the invitation along to JRA members and non-members alike. For more information or to register, please contact the James Renwick Alliance: 301-907-3888 or admin@jra.org.

This year's preview party on Thursday, Nov. 29, benefits the Levine School of Music.

Drutt Jewelry Sparkles in Houston Exhibition

Note: This condensed article, reprinted with permission from the *AJFconnection*, an electronic newsletter published by the Art Jewelry Forum, describes the Helen Williams Drutt art jewelry exhibition which opens at the Renwick Gallery on March 14. See www.artjewelryforum.org.

Whatever words you want to use to attempt to describe the 275 pieces of art jewelry from Helen Drutt's collection, entitled *Ornament as Art: Avant-Garde Jewelry in the Helen Williams Drutt Collection*, on display at the Museum of Fine Art Houston, no words seem to live up to the reality. The exhibition moves to the Smithsonian American Art Renwick Gallery on March 14 to July 6.

Even the professionals were at a loss. "We risk burying this exhibition in a heap of superlatives," confirms Glenn Adamson, Victoria & Albert Museum, "In any context, this show would be a milestone." As an example, he points to the "contemporary feel and timelessness" of Helen's jewelry, collected

from the 1960s on. Cindi Strauss serves as curator for this superlative exhibit which premiered at the Museum of Fine Arts Houston (MFAH) on Friday, Sept. 28.

The installation was dazzling with its great use of light and the resulting shadows the jewelry creates: the suspension of necklaces and brooches in cases to view them from a variety of angles and in the inventive use of mannequins to demonstrate clearly how certain pieces fit on the body, such as the collar of roses with a drop of dew by Gijs Bakker.

Strauss explained how she organized the exhibit, and she pointed out the specific Stanley Lechtzin brooch that started Helen's journey. The exhibit begins with a chronological overview featuring key works and then continues by examining three themes in depth: narrative impulses, the influence of 20th-century art movements on contemporary jewelry, and the role of the body and performance jewelry. The collection spans 18 countries and numbers more than 700 pieces.



Helen Williams Drutt

Photo by Miriam Rosenthal

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South Florida Caucus Study Tour Planned

Southeast Florida: The Fine Art of Craft from Palm Beach to Miami

January 10-13, 2008

The James Renwick Alliance Board of Directors, Nancy Schneider and Gisela Huberman invite Craft Leaders Caucus members to a four-day, three-night craft leaders study tour: Southeast Florida: The Fine Art of Craft from Palm Beach to Miami. Programming begins on Thursday, Jan. 10 and ends on Sunday, Jan. 13.

The trip coincides with Palm Beach 3, an art fair of over 90 dealers of sculptural objects, glass, ceramics, functional art, jewelry, and contemporary design. One element for craft collectors is SOFA-sponsored.

The tour group will spend the day at the fair on Friday, Jan. 11, its first day, which is open from 12 noon to 7 p.m. Friday at 1 p.m.

is a slide lecture, *A New Vision: Art, Craft and Design* given by David McFadden, curator of the Museum of Arts and Design. Since Palm Beach 3 lasts through Monday, Jan. 14, one may choose to return to the show after the tour ends on Sunday.

Palm Beach area offers a mecca of craft collectors in all media, and Schneider is planning to visit as many of them as possible. Linda Boone of Habitat Galleries will host the group for the show featuring the works of Rick Beck and Mary Van Cline. Several JRA caucus members have homes in the Palm Beach area and will be on the itinerary.

While in the area, caucus members will also be able to visit the studios of Bonnie Seeman, organic ceramics; William Carlson, glass; and Kathleen Holmes, glass dresses. The group also will be privileged to visit a number of amazing collections from Miami, Boca Raton, Palm Beach and Jupiter.

The study tour will make its way down the coast, stopping at collections in Fort Lauderdale and ending up in Miami. The Hubermans will add their knowledge of craft and art collections in this area. Miami is also an area where many JRA members live with their collections.

More information will be available as the itinerary is confirmed. Please contact Schneider at nkschneider@verizon.net for additional information.



Lloyd Herman's Personal Memories of the Renwick Gallery

Director Emeritus, Renwick Gallery

Note: Lloyd Herman completes his personal memories of the early days of the Renwick Gallery as a special museum to collect and display American craft.

After we opened the doors of the Renwick Gallery to the public January 29, 1972, it seemed odd to have strangers in the building, right off the street! The Gallery's opening had received good publicity, though, and attracted lots of people who wanted to see what it was about. One of our great friends in the press was Sarah Booth Conroy, writer for the Style section (formerly known as the "women's pages") of *The Washington Post*. She always covered our exhibitions in a big way, ensuring publicity even if the art critics barely gave us a mention since we were showing "craft" and not real art.

Even before we opened our doors we had to begin planning for the first changes of exhibitions. And, since we weren't on the "radar" of other museums that might be organizing traveling shows appropriate to our program, we had to be a bit more aggressive in finding them. Except for the Museum of Contemporary Crafts in New York (now Museum of Arts and Design), I can think of no museums organizing craft exhibitions on a regular basis--especially that could travel. So whenever the National Endowment for the Arts listed grants to museums for exhibition support, I would contact museums regarding any exhibitions that seemed appropriate for our program, and this was usually far enough in advance that at least one extra showing could be accommodated at the Renwick. It didn't take long for other museums to begin offering exhibitions to us; two of the most significant that were offered to us were *The Arts and Crafts Movement in America, 1876-1916* (from Princeton University) and *New Glass* (Corning Museum of Glass) in 1979.

Because we had reserved the two second-floor galleries on the building's east side for exhibitions of craft, design and folk art from other countries, we often hosted premier showings of such exhibitions offered nationally by the Smithsonian Institution Traveling Exhibition Service (SITES). Some of our most interesting and important exhibitions came about from these sources.

Increasingly, I became involved in co-curating SITES exhibitions from other countries to provide an American perspective. And of course that provided me some interesting travel opportunities provided by foreign governments. Because I was involved in helping to select, with Danish curators, three exhibitions from that country *200 Years of Royal Copenhagen Porcelain; Georg Jensen Silversmithy;*

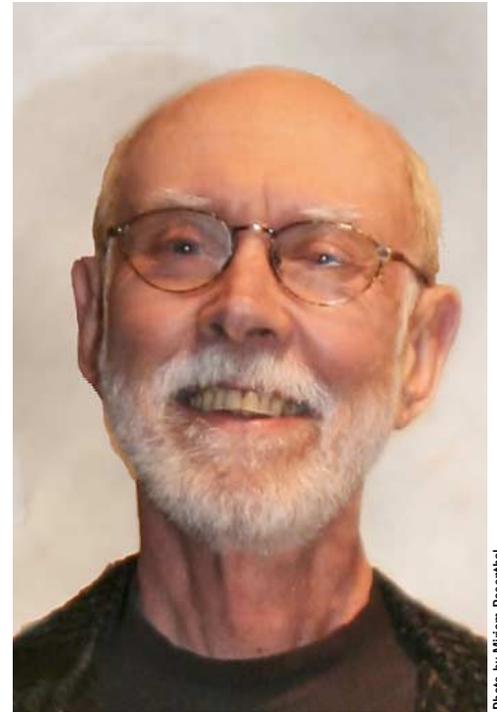


Photo by Miriam Rosenthal

Lloyd Herman at a JRA symposium

75 Years, 75 Artists; and a retrospective of the Danish architect and designer, Arne Jacobsen, which Queen Margrethe visited, Queen Margrethe decorated me with the Order of Danebrog. Sometimes the exhibitions we presented were a part of citywide arts events, like Scandinavia Today and a national puppetry festival. For the Belgian puppet exhibition I selected the latter I was decorated by the king.

In 1973, after Arthur Feldman left as assistant curator and we were considering the qualifications for his successor, I happened on a photograph in *Craft Horizons* magazine (now *American Craft*) of an exhibition installation at the Art Gallery at the State University of New York, Oneonta, that intrigued me. It showed interesting objects, and clothed mannequins suspended in the air at jaunty angles. I wrote to the gallery to ask if a catalog had been published, and received a reply from the gallery director almost immediately. He wrote that despite having no catalog, he had curated the exhibition and designed the installation I had admired, as well as a colorful and attractive poster, which was enclosed. His name was Michael Monroe, and he concluded his letter by asking if we had any staff openings.

I arranged to meet Michael at the craft fair sponsored by the American Craft Council in Rhinebeck, New York. He was wheeling his son in a stroller, but we were able to talk without interruption. We agreed that he should come to Washington to meet with Dr. Taylor. Needless to say, he was hired, and served the Renwick for years after I retired, continuing to organize interesting exhibitions. He designed some of the finest installations the Renwick has ever had. I still remember the first one he designed, an exhibition we shared with the St. Paul Art Center (now Minnesota Museum of Art) called *The Goldsmith*. Michael created a series of small pavilions in which jewelry was displayed with dramatic lighting (the rest of the gallery was quite dark and our guards were worried about visitors stumbling).

Continued

We continued to work with curators of Native American art in the National Museum of Natural History to showcase objects that were rarely exhibited: *Murals in the Round: Painted Tipis of the Iowa and Kiowa-Apache Indians* and *Man Made Mobile: the Western Saddle* (saddles from both cowboys and Indians) were two significant ones. And for the latter we invited the esteemed industrial designer, George Nelson, to write a catalog essay about concerns of contemporary seating design. Janet Malcolm, admired for her writing in the New Yorker magazine, also was invited to write an essay for an exhibition catalog.

In addition to writers from outside the arts and decorative arts academic fields, we used guest curators. David Hanks, a decorative arts curator from the Art Institute of Chicago, proposed to curate *The Decorative Designs of Frank Lloyd Wright*, and it was a great success that traveled to other museums. And, for the Bicentennial of the American Revolution in 1976, we engaged Mildred Constantine, an author, contemporary fiber art specialist and former Museum of Modern Art curator. She was fluent in Spanish as well as knowledgeable about Latin American decorative arts, and aggressive enough to work through bureaucratic red tape to borrow objects from government museums as she traveled through Central and South America in search of great objects for our exhibition, *Americas: The Decorative Arts in Latin America in the Era of the Revolution*. Rose Slivka, editor of *Craft Horizons*, the American Craft Council's forerunner to *American Craft* magazine, curated *The Object as Poet* for us. It also traveled to the John Michael Kohler Arts Center in Wisconsin, and to the American Craft Museum in New York (whose director, Paul Smith, had previously co-curated *Objects for Preparing Food* with me for our two museums). Rose had a foot in both art and literary circles, and proposed several collaborations between poets and makers during the 1976 summer session at the Haystack Mountain School of Crafts in Maine that resulted in interesting objects for the exhibition.

By far the most ambitious undertaking during my fifteen years at the Renwick was the exhibition, *Celebrations: A World of Art and Ritual*, in 1982. It filled the entire Renwick Gallery building with objects of celebration drawn from all Smithsonian museums. Needless to say, this was an enormous curatorial task, as well as a daunting exhibition design challenge. With co-sponsorship of the Smithsonian's Office of Folklife Programs, we hired the esteemed folklorist, Victor Turner, to oversee it, and an energetic young folklorist, Elaine Eff, to search the collections for objects appropriate to several exhibition themes. Michael Monroe seemed to work

around the clock designing the immense exhibition, and it was beautiful, and fascinating.

Michael and I both organized exhibitions. His most significant one while I was there was probably *The Animal Image: Contemporary Objects and the Beast*. I thought we could make a little money by commissioning artist Robert A. Nelson, whose prints I had admired at the Franz Bader Gallery, to create a print image for the show's poster. He would provide us with an edition of one hundred prints which I was certain would sell out immediately to members of the Washington Print Club and others. I was wrong, and there is still probably a stock of unsold prints in Renwick storage.

Nelson proposed an image of two cats protecting themselves behind a stage-set facade of the Renwick Gallery against an army of advancing mice. When Nelson showed us his idea, I offered him a photo of my two cats, Alice and Phi, and he used their markings for the two cats in the print.

Exhibitions I curated that I remember most vividly were the retrospective of the Austrian-born American ceramic artists, Gertrud and Otto Natzler; *Paint on Wood: Decorated American Furniture Since the 18th Century*; and *The Woven and Graphic Art of Anni Albers*. Working with living artists is almost always a pleasure, but spending significant time with such icons as Otto Natzler (Gertrud had died a few years before the 1974 exhibition) and Anni Albers was a special honor. It was a thrill also to work closely with one of the great industrial designers of the mid-20th century, Raymond Loewy, and to hear of his adventures designing automobiles and motorcycles for the Soviet Union at our dinner honoring him that preceded the opening of our exhibition, *The Designs of Raymond Loewy*. Because his most famous designs were for the 1947 Studebaker, the most talked-about post-WWII automobile, and the later Avanti, we invited members of the Studebaker Owners Association in the Washington, DC, area to park their Loewy-designed vehicles on the sidewalk in front of the Gallery during the opening reception. Visitors to the show were astonished to see his Avanti automobile displayed in the first gallery; you cannot imagine how difficult it was for several men to hand-carry the car (without the engine) on its side up the front stairs into the Gallery! (To be continued.)

(Note: Because of the length, this series will conclude in the Winter 2008 edition of the *Quarterly*.)

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SNAG Invites Collectors to Conference

The Society of North American Goldsmiths (SNAG) is offering a one-of-a-kind program Friends of SNAG for jewelry collectors and craft advocates at its annual conference in the heart of historic Savannah, GA, March 5-8.

This exclusive offer gives an entrée to special behind-the-scenes events as well access to the entire conference program and social events. The SNAG conferences are a vibrant convergence of emerging and world-renowned artists and full of creative energy.

Noted speakers are Sheila Hicks whose topic is "El Melon, El Pino, La Mano (The Melon, The Pine, The Hand): Looking

Inward, Reaching Outward and Upward, Expressing Thoughts and Fine Tooling Them with the Hand."

Other speakers are Boris Bally, Carlier Makigawa, Susan Cummins, Bruce Metcalf, Andrew Wagner and Iris Eichenberg.

Visits to local artists' studios and collectors' homes as well as museums and university department classrooms are planned.

An itinerary of events and registration information is on the website at www.snagmetalsmith.org. Click on Friends of SNAG under the special events section. Contact the event organizer Kiwon Wang at KiwonWang@aol.com, telephone 212-229-9332 or any SNAG board member.

The 26th Annual Smithsonian Craft Show

The Jurors

By Amy Meadows

The 26th Annual Smithsonian Craft Show opens at the National Building Museum April 10. Each year brings a premier collection of American crafts and educational programs to intrigue the new collector while bringing a smile of understanding from a seasoned one. A mission of the Smithsonian Women's Committee is to stage a unique gathering of artists each year. There is one factor in their planning that remains consistent year after year. It is the commitment to present the best that American craft has to offer.

Each year critics and visitors agree with the *American Style Magazine* assessment that Smithsonian Craft Show is "simply the best." So how do you achieve that goal? Where do you start? For Carol Haythorne and Martha Martin, chairs of the 26th Annual Smithsonian Craft Show, it is with the selection of jurors, those individuals who sort through 1300 applications with an experienced eye and select the 120 artists who create the finest within their fields. This year, Hawthorne and Martin have chosen two museum curators and a magazine co-editor: Jason T. Busch, Cindi Strauss, and Carolyn L. E. Benesh, for their jurors.

Jason Busch, Curator of Decorative Arts and head of the Decorative Arts Department at the Carnegie Museum of Art, is currently directing the renovation and reinstallation of the museum's storied Ailsa Mellon Bruce Wing, which will include decorative arts, modernist design and contemporary craft.

Cindi Strauss is the curator for Modern and Contemporary Decorative Arts and Design at the Museum of Fine Arts, Houston. She has just organized *Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection*. The show, which opened in Houston Sept. 30 and will open at the Renwick Gallery on the March 14, traces the history of artists, technical advances and aesthetic influences in jewelry from the 1960's to the present day. Helen Drutt is not only a noted educator and founder of one of the first galleries in the United States to be devoted to contemporary craft, but also was a juror for the 25th Annual Smithsonian Craft Show.

Carolyn Benesh is co-editor of *Ornament*, the oldest international magazine covering all aspects of jewelry and beads, wearable art and costume. Over the past 30 years, her vision of understanding the world of different cultures through the art of personal adornment has helped to expand everyone's understanding of the object and the society that created it.

During the last week in October, these three jurors will come together, bringing their individual experience and criteria and select the exhibitors of the 2008 Smithsonian Craft Show. We look forward to seeing those artists who are making a first time appearance in the show and those who are returning with new work that continues to push their medium to new levels of creativity, innovation and technical merit. We do what will remain constant. It will be the best and, we the collectors, new and experienced, will enjoy the show to the fullest.

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Photo by Miriam Rosenthal

ROSSDHU GALLERY in Chevy Chase organized a juried glass exhibition of local glass artists and asked JRA members Sandy Mitchell and Clemmer Montague to be the jurors. Those accepted were exhibited at the gallery opening in October. Anne Mehringer, JRA president, talks with Alan Jaworski, one of the exhibitors.

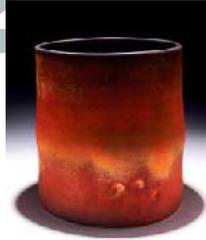
2007 Renwick Gallery Acquisitions for January to September, 2007

1



Darryl Arawjo,
born Allentown, PA 1953
Nest of Fifteen, 2007
white oak and walnut
14 5/8 x 19 in. (37.1 x 48.3 cm) overall
Gift of the James F. Dicke Family, 2007

2



Paula Bartron,
born San Mateo, CA 1946
Red Cylinder, 2004
glass and glass powders
11 x 9 7/8 in. (27.9 x 25.1 cm)
Gift of Colleen and John Kotelly and
Gisela and Ben Huberman, 2007

3



Paula Bartron,
born San Mateo, CA 1946
White Cylinder, 2004-2005
glass and glass powders
13 x 10 1/4 in. (33.0 x 26.0 cm)
Gift of Fleur Bresler in honor of the
Renwick Gallery docents, 2007

4

Paul Buckley, born Boston, MA 1951
Gate-Leg Table, 1975
white oak
Open: 30 x 32 1/4 x 61 1/4 in.
(76.2 x 81.9 x 155.6 cm)
Closed: 30 x 32 1/2 x 6 in.
(76.2 x 82.6 x 15.2 cm)
Museum purchase, 2007

5



Jocelyn Châteauevert, born Des Moines, IA 1960
Ophelia, 2007
abaca and sterling silver
6 x 1/4 in. (15.2 x 0.6 cm)
Gift of Margot R. Heckman, 2007

6



Chunghi Choo,
born Inchon, Korea 1938
Blooming Vessel, 2004
copper with silver-plating
19 x 8 x 7 1/4 in.
(48.3 x 20.3 x 18.4 cm)
Gift of the James Renwick
Alliance, 2007

2007 Renwick Gallery Acquisitions for January to September, 2007

7



Robert Dane,
born Marshfield, MA 1953
Tutti Frutti Goblets, 2002
glass
11 x 5 in. diam. overall
Gift of Colleen and John Kotelly, 2007



8



Kent Ipsen,
born Milwaukee, WI 1933
Untitled Globular Vessel, 1978
glass
12 1/2 x 13 in.
(31.8 x 33.0 cm) diam.
Gift of Elmerina and Paul Parkman,
2000

9



Robert Kehlmann, born New York City 1942
Manuscript, 1986
glass
16 x 20 1/2 in. (40.6 x 52.1 cm)
Gift of Elmerina and Paul Parkman, 2000

10



Beth Lipman, born Philadelphia, PA 1971
Bancketje (Banquet), 2003
glass, oak, oil and mixed media
72 x 240 x 33 in. (182.9 x 609.6 x 83.8 cm)
Gift of the James Renwick Alliance, 2007

11



John McQueen,
born Oakland, IL 1943
Untitled #94, 1980
cedar bark and ash
21 x 10 3/4 in. (53.3 x 27.3 cm)
Gift of Julian and Elsa Waller in mem-
ory of Charles R. Gailis, member,
Board of Directors, Haystack
Mountain School of Crafts 1972-
1991, President of the Board
1975-1981, and constant chronicler
of Haystack life, 2007

12



Mary Merkel-Hess,
born Waterloo, Iowa 1949
Ionia, 2004
reed, paper and acrylic paint
27 x 16 x 10 in.
(68.6 x 40.6 x 25.4 cm)
Gift of Mary and Stephen Merkel-Hess in
honor of Jane Milosch, 2007

More

2007 Renwick Gallery Acquisitions for January to September, 2007

13



Mary Merkel-Hess,
born Waterloo, Iowa 1949
Plover, 2004
paper, paper cord and acrylic coating
26 x 32 x 30 in. (66.0 x 81.3 x 76.2 cm)
Gift of Mary and Stephen Merkel-Hess in
honor of Jane Milosch,

14



Joel Philip Myers,
born Paterson, NJ 1934
Untitled about 1967-68
glass and silver nitrate
10 x 5 3/4 in.
(25.4 x 14.6 cm) diam.
Gift of Elmerina and Paul Parkman,
2002

15



Maria Phillips, born St. Louis, MO 1963
Hirsute, 1998
steel, copper and sterling silver
39 3/4 x 6 1/4 in. (101.0 x 15.9 cm)
Gift of Lloyd E. Herman, founding director and
director emeritus of the Renwick Gallery
(1971-1986), 2007

16



Barbara Lee Smith, born Camden, NJ 1938
Lay Inlet, 2006
synthetic fabrics, acrylic paints and silk pigments
50 x 89 in. (127.0 x 226.1 cm)
Gift of the James Renwick Alliance, 2007

17



Beth Cavener Stichter, born
California 1972
i am no one, 2006
stoneware and clay slip
32 x 37 x 34 in.
(81.3 x 94.0 x 86.4 cm)
Museum purchase through the
Howard Kottler Endowment for
Ceramic Art, 2007

18



Robert Winokur,
born New York City 1933
Tall Cross House, 2000
earthenware
14 1/4 x 10 1/8 x 10 1/8 in.
(36.2 x 25.7 x 25.7 cm)
Gift of Cross MacKenzie Ceramic Arts
and an anonymous donor, 2007

Board of Directors Adopt Budget for FY 2008

Submitted by J.G. Harrington, treasurer

The James Renwick Alliance Board of Directors adopted a budget for 2008 fiscal year which began on Oct. 1 at its September meeting. The budget plans for revenues of \$601,600 and expenses of \$607,641 with an overall deficit of \$6,041.

The highlights of the budget include a contribution of about \$190,000 to the Smithsonian American Art Museum Renwick Gallery, membership income of \$170,000 and planned net revenues from Spring Craft Weekend of about \$160,000. The contribution to the Renwick Gallery is a payment determined under memorandum of agreement between JRA and the Smithsonian American Art Museum. The value of the contribution amount is based on net revenue. (See SAAM Presents its Interim Report and Spending Plan elsewhere this issue.)

As in the past, the budget funds a variety of public programs and artist workshops. New items in this year's budget include replacement computer equipment in the JRA office, funds to support travel by the Renwick Gallery leadership and a discretionary fund for unexpected expenses

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Distinguished Artist Lectures, Workshops Spotlight Four Major Craft Masters

By Binnie Fry

Workshop Committee Chair

The James Renwick Alliance is pleased to announce its complete Distinguished Artist Series for 2007-2008. This exciting series introduces four master craft artists to Washington, D.C., audiences to work with local artists and craft patrons in Saturday workshops and Sunday lectures.

The selection of this year's was intended in part to coincide with the important exhibition *Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection*, which opens at the Renwick Gallery on March 14. The Drutt exhibition features pieces which move beyond ornamentation and preciousness, uses both traditional and unexpected materials and techniques and pushes the boundaries of form. This year's lecture/workshop artists do the same.

This year's artists are Akira Blunt who makes doll figures in mixed media. The workshop took place at the American University Katzen Center on Oct. 27.

JRA is partnering with other regional art organizations which will host the workshops on their premises. The locations are noted in workshop description.

Each fee-based workshop begins at 10 a.m., ends at 3 p.m. and includes a break for lunch. Participants have the opportunity to attend the special Saturday night potluck dinner in honor of the artists at the home of a JRA member. A free Sunday lecture at the Renwick Gallery concludes each series weekend. JRA board member Pat Arnold arranges the potluck dinners.

The workshops are priced at \$45 each for JRA members and \$55 each for non members. Subscription cost for all four workshops is \$160 for members and \$200 for non members. Please note there is a small materials fee for some workshops. Credit toward the subscription price will be given to those who signed up early for the Akira Blount workshop.

Please note that priority on limited space workshops will be given to subscription holders; otherwise, spaces are filled on a first-come first-served basis. No places can be held without a completed subscription form and payment.

Contact the JRA office at admin@jra.org, telephone at 301-907-3888 or fax at 301-907-3855



Photo by Clemmer Montague

William Soworoff of Accokeek, MD, talked about how he constructs chairs from branches and other found objects. He is currently using an old tractor seat he found as the seat of the chair. He displayed objects from his archives for the study tour to southern Maryland in October.

The Parkman Coupe: } Reminiscence on a Commission

As told by Paul Parkman
Founding member and former president of JRA

NOTE: This is a continuation of a series of articles on commissioning, this one recognizing a special event in the lives of the commissioners and the maker.

Elmerina and I began to collect American Studio Glass in the early 1970s and by 1981 our collection included a piece by the glass artist and designer, Dan Dailey, a vase entitled *Warriors*. In the mid 1980s, we decided to purchase another example of his work. As it turned out, this decision resulted in a commission.

In 1985, over lunch at the Cabbagetown Café near Cornell University, we discussed the matter with our friend William Warmus. At the time, Bill was the Corning Museum of Glass curator of 20th Century glass. Of the various sorts of pieces Dan was making -- blown vases, Vitrolite tabletop size sculptures, and wall pieces, we were inclined to like the vase form best.

A couple of years earlier, in the summer of 1983, because Bill knew of my work with vaccines, he had asked for my help with the catalog text for his exhibit of "one off" works by the famous French *art nouveau* designer Emile Gallé. My particular assignment concerned a presentation vase made for the occasion of Louis Pasteur's 70th birthday. Pasteur's school had commissioned Gallé to make this glass vase on which was engraved imagery relating to Pasteur's career as the world's first true immunologist. On the vase I was able to identify depictions related to Pasteur's many triumphs: some were obscure, e.g. silkworm larvae representing work on their diseases which were important to the French silk industry, various bacteria including one that causes pneumococcal pneumonia, and, among those more easily identifiable, a rabid dog. Gallé's vase became known as the Pasteur Coupe (Coupe in French can denote a ceremonial vessel).

At our lunch the idea developed to have Dan Dailey make such a vessel for me about my work in isolating rubella virus and developing the first successful rubella (German measles) vaccine. Why not - it could become the *Parkman Coupe!*

Several days later, we visited Dan's studio in Amesbury, Massachusetts, and presented the idea for a commission that would commemorate my work. He seemed interested and suggested that I send him information about my career, my papers relating to rubella, and images that might help him conceive of a design. I put together a two-inch package that included pictures of my laboratory bench, my *curriculum vitae*, and photographs taken at the time the rubella vaccine work was first announced.

Dan was intrigued, and off we went on a three-year adventure. At intervals came a series of drawings for the piece in ever increasing detail. Dan began to make decisions about the dominant color and the general form and then the information to be engraved (by sand-blasting) on the surface. I suggested that it be red, the color of the rubella rash, and Dan liked the idea of the contrasting green "stem" of the vessel.

The final drawing received our approval in 1986 giving Dan the go ahead to fabricate the vase. This was a complex process involving glass blowing and casting, sand engraving, and preparing the bronze rings which connect the foot, stem and bowl of the vessel.

The glass blowing and casting were done at Fenton Art Glass in Williamstown, WVA. Fenton had an array of red glasses to choose from. Dan selected one, manipulated it in such a way as to produce a reddish-orange effect, enhanced by repeatedly bathing the vessel in hydrofluoric acid. The bronze connecting rings were cast in a separate process, and sand engraving was used to create the images on the glass surface - this step was done in his studio.

The whole process from conception to realization and delivery to our home took three years. The Coupe remained prominently displayed on our mantel for the next 17 years. I took great pride in regaling guests at our home with the story of this successful commission. As I said in introducing Dan at his talk here at the Renwick this past July, "my work cannot compare with the breadth of Pasteur's, [but] I think Dan's vase is superior to Gallé's!"

In 2005, Elmerina and I acceded to the request from the Renwick Gallery, SAAM, and deeded the Coupe to them. This was followed in 2006 by our gift of Dan's drawing. It was not easy for us to give these away. We are consoled by the thought that they have a good home and will be well looked after, we hope, for as close as one can get to forever.

The commissioning experience was thoroughly exciting - providing images and documents that stimulated Dan's imagination, following the progress of his work though his successive facsimile drawings and letters, and the happiness of owning both the final watercolor drawing and the object.



Photo by Miriam Rosenthal

Paul Parkman and Dan Dailey, glass artist, visit the Parkman Coupe during Dailey's talk at the Renwick Gallery this summer. The Coupe, commissioned by Parkman and made by Dailey celebrates a momentous time in Dr. Parkman's career.

Gallery Caucus Spotlights:

Snyderman-Works Gallery in Philadelphia

By Ann Fishman

The Works Gallery and Snyderman Gallery share space in the Old City of Philadelphia but maintain their separate identities and independent exhibition schedules. The Works gallery was opened by Ruth Snyderman in 1965 and is one of the oldest exhibiting galleries in the field of contemporary studio crafts. It represents a wide range of artists who work in ceramics, glass, jewelry and wood. Rick Snyderman joined Ruth in the operation of the gallery in 1972. Ruth and Rick are long time caucus members of the Renwick Alliance. The combined name is Snyderman-Works Gallery.

In 1983, the Snyderman team co-founded a second operation, Snyderman Gallery to focus on the areas of studio furniture and sculptural glass. Works continued to concentrate on artists who produced ceramics, jewelry and fiber. Both galleries soon became leading

national galleries in their fields of focus, mounting landmark exhibitions such as one of the first exhibits of Robert Venturi's post-modern chairs, a Masters of 20th Century Studio Furniture exhibit which included works by Wendell Castle, and a show focused on the pioneers of the studio glass movement.

In 1992, Snyderman Gallery acquired a 6,000 square foot space that enabled it to expand into the areas of painting, prints, photography and sculpture. It now represents 30 artists. A personal favorite is the annual goblet show.

Two major exhibitions opened in October. The first, a solo show by textile artists Nancy Crow, features twenty-six new works. In conjunction with this exhibition, Breckling Press has published "Crossroads: Constructions, Markings and Structures" documenting Crow's work over the past 25 years. The second is an exhibition of works by six contemporary Danish ceramists curated by Danish artist and gallery owner Jytte Moller.

Beginning in 1998, in collaboration with long time Gallery Director Bruce Hoffman, Snyderman organized a series of biennial fiber sculpture exhibitions. The last biennial, in 2006, included 90 artists from 7 countries. With the growth of this exhibit,

Snyderman realized that the program had outgrown the gallery space. The University of the Arts in Philadelphia has made a commitment to host an International Fiber Symposium at the University titled Materiality and Meaning. It is scheduled for March 6-8, 2008. In addition, a series of exhibitions is being organized in the Philadelphia region in the field of contemporary fiber. At this point, fourteen venues have agreed to sponsor exhibitions during this period.

Snyderman-Works Gallery is located at 303 Cherry Street, Philadelphia PA 19106. See www.snyderman-works.com.

D&A Fine Arts Gallery in Los Angeles

By Ann Fishman

Dena Ribgy and Anne Cohen are proprietors of D&A Fine Arts located in Studio City, CA, and are currently showing new work of David Walters and Richard Amend. This show featured Walters's blown, painted and enameled sculptural fairy tales in glass as well as Amend's oil paintings focused on historical architecture in Los Angeles

D&A shows a wide range of glass artists (25 are currently featured) as well as photography, paintings, textiles, wood and lighting. Among artists they represent who are familiar to James Renwick Alliance members are: Kristi Rae, Preston Singletary, Laura Donefer, Judith LaScola, Dante Maroni, Benjamin Moore and Debra Moore.

Dena and Anne manage an excellent web site where works by each of the represented artists can be viewed. This site is an exciting introduction to glass artists who make everything from kiln fired paint on blown sheet glass, to cast glass, blown glass, free standing glass figures and fused painted carved plate glass.

D&A tends to organize its shows to feature two to three different glass artists at a time. "We're thrilled to announce that Glass



Photo by Clemmer Montague

Snyderman-Works Gallery represents the work of fiber artist John Garrett. Shown here is a basket entitled "Retread."

Continued

Gallery Caucus Spotlights:



Photo courtesy D&A Fine Arts Gallery

Dena Rigby and Anne Cohen are owners of D&A Fine Arts Gallery, Studio City, near Los Angeles.

magazine recently reviewed the work of several of our artists: Susan Stinsmuehlen-Amend, Katherine Gray and Sean Albert who were featured in the fall 2007 issue. Several also are award-winning artists: Debora Moore, recipient of a the Corning Museum of Glass Rakow commission; Sean Albert, Ebeltoft Glass Museum's Young Glass Kyohei Fujita Memorial Prize winner; and Susan Stinsmuehlen-Amend, 2007 Pilchuck Glass School Libensky Award winner," the two extraordinary owners said.

D&A Fine Arts Gallery is located at 12750 Ventura Blvd., Studio City, CA. The gallery is open Monday through Saturday, by appointment only at 818-760-7583 or at e-mail address mail@dandafinearts.com.

JRA members are encouraged to view their web site at www.dandafinearts.com.



Photo courtesy D&A Fine Arts Gallery

Susan Stinsmuehlen-Amend, glass artist's Naked Nude, was recently exhibited by Gallery Caucus member D&A Fine Arts Gallery, Studio City, CA. Stinsmuehlen-Amend, recipient of the 2007 Libensky Award for glass artists, is an example of the quality of artists the gallery represents. Colors for this issue of the Quarterly were inspired by those in this work.

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Akira Blount Demonstrated How to make Doll Sculptures

In her studio in Bybee, TN, Akira Blount creates multi media contemporary doll sculptures. Reflecting life in her natural environment, these unusual figures are made from a wide array of materials including vines, twigs, botanicals, and other assorted found objects in addition to cloth, and they are exquisitely finished with dyes, pencils, paints and metallic rubs. In recent years she has begun collaborating with her husband, Larry Blount, a wood turner and carver.

Blount's work has been admired and collected by individuals and museums the world over. She is the only doll maker with work in The White House Collection of American Craft and a frequent prize and award winner in juried shows throughout the country.

In this interactive workshop, Blount demonstrated to the 16 workshop participants the making of a cloth head, using the technique of needle sculpting which she developed 30 years ago. She gave participants a chance to make their own. Although there was not be time to work on the figure bodies, Blount had with her a variety of props to show how the bodies are made. Norman and Sandy Mitchell were the hosts for the evening potluck dinner.

Related Lecture: Blount talked about her work, her studio and the environment in which she lives on Sunday, Oct. 28, in the Grand Salon of the Renwick Gallery.



Akira Blount demonstrates the method of creating a head for doll figures at The JRA sponsored workshop on Saturday, Oct. 27. Watching her are workshop participants (from left): Miriam Bonner, Sorrell Kaplan, Miriam Rosenthal, Sheeter Scheid, Nanette Bevan, Leslie Kefauver and Binnie Fry. Blount addressed an audience at the Renwick Gallery the next afternoon.

“Too Much Soul to Control”

By Linda Lee Kaye

“Too Much Soul to Control,” a tribute quilt I commissioned to celebrate the life of my husband Michael Kaye was among the 409 finalists out of 835 juried entries in the “World of Beauty” International Quilt Festival displayed Oct. 31 through Nov. 27 at the George R. Brown Convention Center in Houston.

Founded in 1974 by current president Karey Bresenhan, the festival is the largest quilt show, sale and quilt-making academy in the world. The International Quilt Festival has been called the “World’s Fair of Quilts” by Southern Living Magazine and named one of “America’s 100 Best” by Readers Digest.

“Two years ago, upon a referral from fellow JRA member Miriam Rosenthal, I contacted Cyndi Souder, an award-winning quilter in Virginia, to offer to create a tribute quilt to honor my husband’s life just weeks after his death.

Michael Kaye, born and raised in South Philly, was a robust and gregarious man of 55 who loved his hometown Philadelphia. He was a funny, intelligent and loving man, often described as a “sweetheart” by his friends and colleagues. A consultant for the Springfield-based company, Gap International, he was known for his charisma and his commitment to making a difference in the people’s lives he touched. I knew that somehow I wanted to honor this beloved and charismatic man who had been my colleague and my best friend for almost nine years.

Within a matter of weeks, an intimate collaboration with Souder began. An award-winning art quilter for over 25 years, she graciously accepted my shopping bags of shirts, socks and ties, his

Lanvin tuxedo which I required be included in the design, a disparate collection of photos, wedding vows, recipes, jewelry, eulogies and emails. Additionally I offered the customized soundtrack that one of Michael’s friends had created for his funeral. From Frank Sinatra to Bruce Springsteen to Taj Mahal, Souder would later describe how she listened to it over and over again until it was internalized, and she could sense Michael’s energy with her in her studio as she worked.

Ten months later, after only one or two brief consultations with Souder, I went to her studio to see the finished quilt. There on the studio wall was a remarkable and richly textured expression of some of Michael’s most endearing qualities: his love of fine clothes, his passion for the Blues, his celebration of life with good food and libation, and his enjoyment of movies, his devotion to the home team and his irreverent sense of humor.

It was exciting that so many thousands of people at the quilt festival were able to experience a glimpse into Michael’s life through Souder’s artistic expression. After viewing the quilt, people seem eager to know more about him. Most poignant to me, the quilt joyfully represents the last two lines of the Hopi prayer, “The Soul’s Graduation,” which was printed in the program for Michael’s funeral and is repeated on the back of the quilt itself: “...I did not die. My spirit is still alive...”

To learn more about the International Quilt Festival, see www.quilts.com. For information about Cynthia Souder, the scope and range of her work and to view her quilts, including “Too Much Soul to Control” and more tribute quilts, see www.moonlightingquilts.com.

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Photo by Miriam Rosenthal

THE TRIBUTE QUILT, made by Virginia quilter Cyndi Souder.

Craft Events Elsewhere

By Brenda Erickson

FIBER:

Over the next few months, Philadelphia will be abuzz with major fiber shows starting with Notations/William Kentridge Tapestries at the Philadelphia Museum of Art from Dec. 12 until April 6. A South African, Kentridge collaborated with the Stephens Tapestry Studio in Johannesburg for this project. Other shows include *Beyond Boundaries: Contemporary Fiber Art*, organized by Bruce Hoffman, at the Arthur Ross Gallery from Jan. 20 through Mar. 16; *Contemporary Korean Textile Art*, organized by Mi-Kyoung Lee at the Rosenwald Wolf Gallery; *The 6th International Fiber Biennial* at the Snyderman-Works Galleries from Mar. 7 to Apr. 20; *Art Quilts at the Sedgwick Retrospective* at the Wayne Art Center from Mar. 1-29; and *Art Quilt Elements 2008*, juried by B.J. Adams, Mi-Kyoung Lee, and Robert Shaw, at Wayne Art Center in Wayne, PA from Apr. 4 to May 18. Art Quilt Elements was formerly Art Quilts at the Sedgwick, a biennial show that has shown previously at the Sedgwick Art Center in Germantown, PA.

In addition, two symposia will accompany the shows: *Materiality and Meaning* hosted by the University of the Arts on Mar. 6-8, and *Breaking New Ground*, sponsored by Surface Design Association and Studio Art Quilts Associates, at the Wayne Art Center on Ap.1 5-9. The JRA is sponsoring a craft study tour to Philadelphia Mar. 6-8, which will include these shows and the Materiality and Meaning symposium.

Jocelyn Châteauvert, a participant in the Renwick Craft Invitational 2007, will have a solo exhibition at Artspace in Raleigh, NC from Jan. 19 through Mar. 7.

METAL/JEWELRY:

The Society of North American Goldsmiths (SNAG) is having its annual conference "Crosscurrents: Diverse Solutions in a Global Environment" on March 5-8 at the Savannah College of Art and Design. Accompanying shows include *Co-laboratory* juried by Sondra Sherman; *Overflow* juried by Leonard Urso; *The Ring Show: Then and Now* curated by Robert Jackson and Mary Hallam Pearce; and *of lineage and legacy: visual conversations on jewelry and metal-works* curated by Gail M. Brown.

Edge of the Sublime, a retrospective of Jamie Bennett's exquisite enamel jewelry can be seen at the Fuller Craft Museum in Brockton, MA, from Jan. 19 through May 4. The show will then travel.

Jerwood Applied Arts Prize 2007: Jewelry is showing the finalists for the award through Mar. 2 at the National Museum of Scotland in Edinburgh. Susan Cross and Adam Paxton were jointly awarded the £30,000 prize.

The Ring Show 1977-2007 and Thomas Mann: *Storm Cycle* are at the Metal Museum in Memphis until Jan. 27. Mann's Storm Cycle chronicles his experience during and after the Katrina/Rita hurricanes.

GLASS:

As part of its Masters of Studio Glass series, the Corning Museum of Glass is highlighting Joel Philip Myers and Steven I. Weinberg until Oct. 19, 2008.

Daniel Clayman: *White Light, Glass Compositions*, is at the Mint Museum of Craft+Design in Charlotte from Dec. 15 to March 25.

Curated by Ursula Ilse-Neuman, *Glass Wear: Glass in Contemporary Jewelry* will be at the Toledo Museum of Art until Jan. 31. The show will travel to the Schmuckmuseum in Pforzheim, who originated the show.

CLAY:

Clay Portraits: Gertraud Mohwald, an exhibition of one of the greatest European 20th century ceramists, continues at the Gardiner Museum in Toronto until Jan. 10.

A retrospective of Tom Spleth can be seen at the Gregg Museum of Art & Design in Raleigh until Dec. 10.

George Ohr Rising: The Emergence of an American Master will travel to the American Museum of Ceramic Art in Pomona on Dec. 8 through Feb. 23. The museum will also show *Other Mad Potters*, ceramists who have been influenced by George Ohr's work. The Ohr show is traveling to highlight the rebuilding of the Ohr-O'Keefe Museum in Biloxi, MS, which was severely damaged by Hurricane Katrina.

Curated by Phyllis Green, the 64th Scripps Ceramic Annual will open Jan.19 at the Ruth Chandler Williamson Gallery in Claremont, CA.

WOOD:

The entire family can be viewed in *Moulthrop Generations: Turned Wood Vessels* by Ed, Philip and Matt Moulthrop at the Arizona State University Art Museum in Tempe through Feb. 24.

Shoots from the Stem: The Danish Wood Furniture of Tomorrow is showing at the Danske Kunstindustrimuseet in Copenhagen until Jan. 13

NEW/NOW: 10 Makers for the New Millennium Pathways and Processes which features emerging furniture artists runs until Jan. 6 at the Fuller Craft Museum in Brockton, MA.

MIXED:

As the first decade ebbs away, the Victoria & Albert Museum in London presents *Out of the Ordinary: 21st Century Craft* through Feb. 13.



Photo by Clemmer Montague



Chris Shea, artist member and host, demonstrates blacksmithing and forging techniques to JRA craft study tour members on a visit to his studio and home on Oct. 13. The mailbox is one of Shea's finished blacksmithing projects.



Photo by Clemmer Montague

JRA artist members Tamara Blair who teaches ceramics at the Corcoran School of Art and Gayle Friedman, jewelry, presented their work during the Southern Maryland craft study tour in October. They discuss the metal chair in Chris Shea's studio.

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Caucus Plans Surprise Events

The Craft Leaders Caucus committee plans to schedule the annual "Evening in Learning" in February and will announce specific dates later.

We will introduce other surprise events as soon as we get the dates and chairs in place. We want members to know that the Caucus is one of two main ways that we raise money for the Alliance, and we are seeking ways to bond members in this special level of membership, said Barbara Berlin, chair.



JAMES
RENWICK
ALLIANCE

Int'l Fiber Symposium Draws JRA Study Tour Interest

The James Renwick Alliance and Friends of Fiber Arts International invite you on an exploration into the world of fiber at the Fiber International Symposium, *Materiality and Meaning: A re-examination of Fiber and Material Studies in Contemporary Art and Culture*, Philadelphia, PA, Wednesday through Saturday, March 6-8, 2008

The first event is a kickoff at a private home in Washington, D.C., on Wednesday night prior to the Thursday departure.

Overnight accommodations in private homes will be offered and/or a local hotel will be suggested for out-of-town study tour members who choose to begin the tour in Washington.

Philadelphia-based Snyderman-Works Gallery owner Rick Snyderman and director Bruce Hoffman have been invaluable in advising and directing the tour leader toward the best venues and the best routes to take in the city.

The symposium is being sponsored by the University of the Arts where most events will take place. Gerhardt Knodel, retired director of Cranbrook Academy, a brilliant fiber artist and one of the first JRA Distinguished Craft Educators, is the keynote speaker. Among other speakers are Sun-Hak Kang, artist, critic and former chief curator, South Korea Metropolitan Museum in Busan, a fiber museum, as well as Chungie Lee, whom JRA members know from the Caucus trip to Portland and her exhibitions at the Smithsonian, Philadelphia and Baltimore ACC Craft Shows, and Dr. Sandra Alsoldt of the Nova Scotia College of Art and Craft.

The Philadelphia conference will address issues about the state of contemporary fiber, textiles and material studies and consider the place of fiber and textiles as an expressive force at this time.

Here are two of the many galleries and museums with fiber exhibitions open during this special program:

- *The Contemporary Korean Fiber Art*, curated by *Mi-Kyoung Lee*, chair of the fiber department of the University of the Arts, - Rosenwald-Wolf Gallery, University of the Arts March 7-April 5. See www.uarts.edu/see-do/rwg.html.
- *Treasures from the Vault: Fiber Art from the American Craft Collection* - Philadelphia Museum of Art. See www.philamuseum.org.
- *Beyond Boundaries: Contemporary Fiber Art of Rebecca Medel, Yvonne Pacanovsky Bobrowicz, Lenny Bergner, Nancy Koenigsberg, Tsuguo Yanai and Warren Seelig*, curated by Bruce Hoffman, director of Snyderman-Works Gallery - Arthur Ross Gallery, University of Pennsylvania, Jan. 20 to March 26. See www.upenn.edu/ARG

Snyderman-Works Gallery will open its 6th biennial fiber exhibition Friday night, curated by its director Bruce Hoffman. The gallery has invited tour participants to a special reception prior to the evening public opening.

In addition to fiber-related activities, study tour members will have the opportunity to be exposed to other craft media. Ceramist artists Paula and Robert Winokur have invited us to their home-studio-gallery for dinner and an evening of ceramic related activities. We will also visit Gallery Caucus member Lewis Wexler at his gallery where he will have a fiber exhibition as well as his regular exhibitions of glass, furniture, painting, photography and jewelry. Also on the itinerary are visits to the nearby Philadelphia Clay Studio, local collectors' homes and artists' studios (TBA).

Sonya Clark, a native of Washington, D.C., and who now teaches at the Virginia Commonwealth University School of Arts in Richmond, has an exhibition at the Delaware Center for Contemporary Art in Wilmington where we will stop. Sonya, represented by the Snyderman Gallery, uses coiling, beading, and other mixed media in her work which relates to the African-American female community.

We also plan a stop at the Philadelphia International Airport for those who are returning home by air.

A letter of invitation will be sent out in mid December with sign up information, costs and a detailed description of events. Changes are possible as the itinerary is finalized. Clemmer Montague is the tour organizer.

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Photo by Clemmer Montague

The SOFA Chicago James Renwick Alliance brunch on Saturday morning, Nov. 3, is a great way to meet and to keep up with JRA members from across the country. Tamara Root of Minneapolis and Diane Grainer, past JRA president, share coffee and conversation that morning. The Roots' (Michael) home, filled with ceramics, was on the study tour to Minneapolis-St. Paul Sept. 6-9.

The Evolution Of A Collector/Collection:

How Our Thoughts And Goals Changed Over Time And How That, In Turn, Changed Our Collection

I would first like to disclaim knowing or judging how others collect. Like most endeavors, collecting is a rich and uniquely personal experience.

Although my wife, Sandy, and I collected paintings and prints in a small way, it was not until our introduction to, and subsequent love affair with, Contemporary Crafts that we began our collecting in earnest. We sought to educate our minds and eyes by reading books and journals and visiting galleries and museums. Particularly helpful was joining the JRA and media specific crafts organizations. Through these contacts we were able to visit artist studios and the homes of collectors. Hearing what they had to say was very illuminating. After we had acquired a fair number of pieces, we could no longer deny that we were collectors. We attempted to be narrowly focused with our purchases, while having a much broader set of interests. We had wish lists and saved pools of money prior to gallery exhibitions or SOFA for purchases; adding at a furious pace and enjoying the hunt.

As our collection grew, we paid more attention to display and lighting. As spaces filled, we expanded. Placement became more important as we considered how the art enhanced the appearance of our home. Our education continued with the aim of improving our connoisseurship. We realized that we liked many, many things and no longer gave focus a thought, expanding to other media. Having holes in our collection was no longer a criteria for purchase. We also realized that the means and space available to us precluded ours from ever becoming a collection of importance to anyone but ourselves. While the goal was always collecting primarily to please ourselves it now became exclusively so. Our pace of acquisitions began to slow.

Realizing how rewarding this experience had been for us, we devoted a good deal of time and effort furthering the good works of support organizations.

At present, we no longer have room for new pieces. For something to enter, something must go. To this end we have sold peripheral collections at auction and donated objects to non-profits for their collections or fund raising. We are now extremely selective in our choices, giving much more thought before purchasing.

Our thoughts now turn toward planning for downsizing and the gradual disposal of parts of our collection.



Photo by Miriam Rosenthal

Sandy and Norman Mitchell and their dog Tootsie in their living room. The Mitchells have a specific plan for their collection.

SAVE THE DATES! } EVENTS IN 2007 & 2008

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

NOVEMBER 2007

- 1-4 SOFA Chicago
- 1-4 JRA Member Events at SOFA Chicago
- 8-11 Philadelphia Craft Show
- 30 JRA-sponsored program at Washington Craft Show
- 30 - Dec 2 Washington Craft Show

DECEMBER 2007

- 2 JRA-sponsored lecture at Washington Craft Show
- TBA Other programs

JANUARY 2008

- 10-13 Craft Leaders Caucus Study Tour to South Florida
- 11 Caucus Day Tour and Patrons Dinner
- 12 Symposium (before Gala Dinner)
- 25-29 COLLECT London

FEBRUARY 2008

- 16 JRA Distinguished Artists Series, Sergei Isupov workshop. Reservations required: 301-907-3888
- 16 Potluck for Sergei Isupov, e-mail invite
- 17 Distinguished Artist Lecture Series, Sergei Isupov discusses his work. Renwick Gallery, 3 p.m.
- TBA Craft Leaders Caucus Evening of Learning

MARCH 2008

- 5-8 JRA Craft General Membership Study Tour to Philadelphia
- 13 Opening Reception: Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection, 6:30 - 8:30 p.m., Renwick Gallery
- 14 Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection opens at the Renwick Gallery - through July 6, 2008

APRIL 2008

- 9 Preview of the Smithsonian Craft Show
- 10-13 Smithsonian Craft Show
- 11-13 JRA Spring Craft Weekend Events
- 11 Caucus Day tour, Patrons Dinner
- 12 Symposium, Gala Dinner and Craft Auctions
- 13 Distinguished Educators Awards Brunch

MAY 2008

- TBA JRA Day Study Tour

JUNE 2008

- 1-3 SOFA New York

JULY 2008

- 9-13 Craft Leaders Caucus Study Tour to Maine

SEPTEMBER 2008

- TBA General membership Study Tour to St. Louis

For more information, call the JRA Office at (301) 907-3888, e-mail admin@jra.org or check www.jra.org

Focus on Board Members: Tim Tate is a Leader Among Local Artists

By Ann Fishman

NOTE: Tim Tate is a leader in the Washington art world. Just ask him what's happening, and he has the information. His twice yearly solstice parties are known for the number of curators, museum officials, college and university faculty members, actors, collectors, other artists who drop in. He has been instrumental in keeping JRA program chairs informed and up to date about craft-related events in Washington. He was on the planning and nominating committee for one year. The Quarterly is pleased to feature Tim as a "board member to watch."

Tim Tate is also arguably the finest up and coming artist in the Washington area and the glass art movement. So Michael Monroe indicated during a discussion at the Smithsonian Craft Show this April. Monroe is director and chief curator of the Bellevue Art Museum, WA, and former curator-in-charge of the Renwick Gallery.

Since then, his profile as the glass artist to watch and to collect has only been upward. Tate is a prolific mixed media glass artist, using glass as a sculptural medium. He begins his second year on the James Renwick Alliance Board of Directors, working on the program committee with David Montague and Bev Denbo, co-chairs. Tate is up to date on local artists' exhibitions and work. His summer and winter solstice party guests include a large number of artists, curators of many museums, actors, directors, gallery owners and a few collectors.

He trained in glassblowing at Penland and Pilchuck and is the co-founder and director of the Washington Glass School. Most recently, he participated in Glass Weekend at Wheaton Village with Maureen Littleton Gallery and sold all of his work in that exhibition. Littleton showed his work successfully at SOFA Chicago 2007 Nov.1 and he again was a hit. He also showed at SOFA New York 2007 with Jane Sauer's Thirteen Moons Gallery and at the Smithsonian Craft Show. Habatat Galleries and Duane Reed Gallery (See Gallery Caucus Members page.) will exhibit his work in

later shows this winter. Fraser Gallery in Bethesda has shown his work for several years.

His work is in the collections of the Smithsonian American Art Museum Renwick Gallery, the Mint Museum Craft+Design of Charlotte, NC, the University of Richmond Art Museum and American University Katzen Art Center. In addition to shows which feature his vessels and panels, Tate has received several public commissions.

Tate and his work gained notoriety this past spring when a rocket glass "The Rapture" went missing from an Artomatic installation in Crystal City. *The Washington Post's* "Reliable Source" received a ransom demand for \$10,000 in monopoly money to be dropped in front of the Albert Einstein statue in Potomac Park. Tate said that he acceded to the demand, and the piece was returned.

Tate's work is expressive, his sacred heart series made of vessels with mixed media of mirrored glass, dice, concrete, egg shells and cicada shells. His reliquaries series feature a wide array of thought producing objects from doves, to cue balls and crosses. The human organs he places in vials with stoppers clearly are a vehicle for expressing content. Noted in Lee Lawrence's 2006 article in *American Style Magazine*, Tate celebrates life, healing, rebirth and memory. Recently Tate's work has incorporated new medium such as video.

Tate is known as a *bon vivant* and *raconteur*. He also has a collection of art by other artists. The remodeling of his condo apartment was featured in a *Washington Post* article. It explored the shrewd trades of his own work which he has made to decorate the apartment as well as to acquire an extensive collection of lithographs and sculptures. Notably missing from the décor is Tate's own work which he says he cannot afford.

Because of his leadership position in the craft world, his knowledge of how the art world works in Washington and his incredible energy, he has become an invaluable member of the JRA board www.timtateglass@aol.com. . He is a "board member to watch." (See www.washglass.com.)



Photo by Miriam Rosenthal

Spring Craft Week

APRIL 11-13, 2008

Something for everyone
(See page one.)

Minnesota Study Tour Satisfies Everyone

By Miriam Bonner

Each year, American Style magazine asks its readership to select the top cities in the United States for studio crafts. The resulting list has one or two lines on why the city was selected and the reasons cover some combination of support by the local arts community, museum collections, craft shows, galleries and artists in the area. The twin cities of Minneapolis-St. Paul regularly make the list. James Renwick Alliance (JRA) members had opportunities during the Sept. 6-9 Alliance trip to the twin cities to visit some of the people and places that contribute to making Minneapolis-St. Paul a studio crafts destination.



Photo by George Mueller

Ceramist Randy Johnston, who learned his special decorating techniques from Japanese masters, throws a massive bowl, then he demonstrated the method he uses to decorate in the Japanese fashion. The JRA craft study tour visited the home and studio of Randy and his wife Jan McKeachie-Johnston on the Minneapolis-St. Paul study tour in September.

Clay was the dominant focus of the Alliance trip, planned to coincide with the Northern Clay Center's (NCC) American Pottery Festival, a three-day event with demonstrations, artist talks, and a benefit sale. The sale has gained renown as a multi-artist extravaganza of functional pottery. A regionally-based organization with a mission of promoting the ceramics arts, the Center has a strong education program, and attracts national and international artist representation through exhibitions, artist series and residencies.

Naturally occurring clay bodies helped start clay industries in Minnesota in the 1870-80s, according to Marcia Anderson, senior curator at the Minnesota Historical Society, who spoke to the JRA group at the Grand Hand Gallery. Since the 1950s, the direction of contemporary ceramics in the Minnesota-Wisconsin area has been heavily influenced by Warren MacKenzie. MacKenzie studied with well-known, influential potters Bernard Leach, Shoji Hamada, and Peter Voulkos. He was greatly influenced by Leach and Hamada, and the Japanese shimmori philosophy of providing well-made pottery at reasonable prices for everyday use. An instructor at the University of Minnesota from 1953-1990, MacKenzie was a major influence on his students, many of whom are now professional artists and instructors themselves, and continue MacKenzie's perspective. Functional pottery is the norm in the region, but within the genre there is great diversity.

Owner Ann Ruhr Pifer hosted the JRA visit to the Grand Hand Gallery, which she opened in August 2004. The gallery represents artists and craftspeople working in a wide variety of media from across the country, with a particular emphasis on those from the Upper Midwest.

Not far from the Northern Clay Center is the Textile Center. Organized and supported by 40 organizations as a national level nonprofit coalition, the center promotes excellence in fiber arts and preservation of textile traditions. Well-appointed classrooms and an active schedule provide training in a range of fiber arts. The Joan Mondale Gallery, named in honor of her support for studio crafts, showcases the full scope of fiber art, from traditional to innovative. The center's library collection is one of the largest in the United States dedicated to fiber art.

Private tours of the Northern Clay Center and the Textile Center were arranged for the JRA group and led by the Director of each Center who described their organizations, resources, and programs.

Most, but not all trip venues, were in the city. The group traveled through the Minnesota and Wisconsin countryside to visit the studios of several artists. The idyllic riverside summer home of JRA artist member Mary Giles proved delightful. Giles spoke of influences on her life and work, including an early instructor who advised students to find a design element that could be repeated. The advice led to Giles' use of stamped copper wire as her design signature.

The influence of instructors - exemplified in the region by Warren MacKenzie - was mentioned by several artists who are now

Continued



Photo by George Mueller

Ralph Waterbury shows off the extensive collection of turned wood in his home. Members of the Minneapolis-St. Paul study tour visited the Waterbury home on its trip there in September.

influential themselves. Their comments underscored the lasting impact educators can have on students and on the direction of studio crafts. The JRA recognizes these contributions with its Distinguished Educators award. Three educators will be honored as part of Spring Craft Weekend celebrations in April 2008.

Minneapolis and St. Paul are home to a number of large corporations - Target and 3M to name two. Direct corporate support and support from family fortunes made through industry benefit the arts and local museums in particular. Each of the major museums visited by JRA members, the Walker Museum, the Minneapolis Institute of Arts, and the Weisman Museum have undergone or will undergo expansion. Their collections have benefited from the generosity of collectors in the region.

The Weisman Museum is noteworthy for its steel clad Frank Gehry design and its extraordinary collection of Mimbres pottery (A.D. 1000 to 1500), the largest in the United States. The more than 800 piece collection is unique for being from a single excavation site in southwest New Mexico. A selection of classic Mimbres black and white design bowls and work by Warren MacKenzie were laid out for the JRA group for a private viewing and curator talk from the museum director and chief curator Lynn King. An addition to the museum, slated for completion in 2010, will permit it to display its full collection of 4,000 ceramic pieces including the Mimbres pottery.

The Minneapolis Institute of Art (MIA) dedicates one gallery to its permanent collection of studio crafts. Warren MacKenzie and other regional potters are represented in the collection which also includes work in a variety of media by a number of well-known national artists. The group saw two temporary exhibitions, one on Peter Voukos and the other on Japanese techno-textiles. The MIA had other collections the group glimpsed but did not have time to look at in-depth. Had the schedule allowed a repeat trip, many JRA members would have returned to the MIA to see the rest of the museum.

Two private collections were visited - one an outstanding turned wood collection of Ralph and Ruth Waterbury and the other a notable ceramic collection of Tamara and Michael Root.

Artists' studios visited during the trip included those of Jeff Oestreich, Randy Johnston, Jan McKeachie-Johnston, Will Swanson and Maren Kloppman, ceramics; Mary Giles, basket; Janel Jacobson, a Renwick Invitational artist, wood netsuke, and Heinz Brummel, enamel jewelry.

Trip coordinator Larry Hawk, assisted by Clemmer Montague, organized an excellent trip that provided Alliance members with a good framework for learning about and appreciating the studio crafts community in the Minneapolis-St Paul region.

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Photo by George Mueller

JRA members on the Minneapolis-St. Paul study tour were able to see at close hand some of the 800 or so pieces of Mimbres Native American pottery collection. The director and chief curator Lynn King of the Weisman Museum at the University of Minnesota brought out about a dozen pieces, and she talked about the Mimbres, how the pieces became an important collection and future plans for their use.

Treasurer Reports Results of FY2006 Audit of Financial Records

The results of the audit of JRA FY2006 , which ended on Sept. 30, 2006, show that the Alliance had revenues of \$599,299 and expenses of \$514,176, resulting in a surplus of \$85,123. This was a significant improvement over the audit of FY2005 when the Alliance had a deficit of \$26,889.

The Alliance's expenses in fiscal year 2006 included a \$175,000 contribution to the Renwick Gallery, part of a total of \$455,321 in program-related expenses. The Alliance's general and administrative expenses were \$49,988 and fundraising expenses were \$8,862, which together accounted for 9.8 percent of revenues.

The Alliance's audit was completed with no exceptions. Here is the key financial information from the audit, showing the comparison to 2005:

Income Statement

	2006	2005
Revenues	\$599,299	\$684,732
Expenses	\$514,176	\$711,621
Surplus (deficit)	\$85,123	(\$26,889)

Balance Sheet

	2006	2005
Assets		
Current assets	\$75,529	\$170,795
Property and equipment	\$17,750	\$25,103
Investments	\$423,776	\$262,284
Deposits	\$500	\$500
Total Assets	\$517,555	\$458,682
Liabilities		
Accounts payable and accrued expenses	\$4,383	\$25,140
Accrued payroll liabilities	\$272	\$0
Notes payable - current	\$5,136	\$6,283
Notes payable - non-current	\$0	\$4,618
Total Liabilities	\$9,791	\$36,041
Net Assets		
Unrestricted	\$184,908	\$99,785
Unrestricted-board designated	\$284,656	\$284,656
Temporarily restricted	\$38,200	\$38,200
Total Net Assets	\$507,764	\$422,641
Total Liabilities and Net Assets	\$517,555	\$425,682

SAAM Presents its Interim Report and Spending Plan

Elizabeth Brun, the Margaret and Terry Stent director of the Smithsonian American Art Museum provided an interim report on the James Renwick Alliance FY2007 gift.

“With your support, we acquired important new works for the collection of Karne Stahlecker, Chunghie Choo, Chris Gustin, Beth Lipman and Barbara Lee Smith,” she said in her letter to JRA president Anne Mehringer. “We completed the Ruth Duckworth exhibition and paid fees to secure Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection which will open on March 14, and two fellows were awarded stipends to pursue research on craft topics,” she wrote.

“We are so grateful for the Alliance's dedication to the Renwick Gallery without which these projects would not have been possible,” she concluded.

The Alliance board of directors agreed to pledge a total of over \$190,000 at its June meeting.

Below is the Smithsonian American Art Museum Interim Report and Spending Plan for funds contributed by the James Renwick Alliance.

JRA Interim Report (August 2007)

	FY 07 Pledge Available	Prior Year Carry Over Available	Total Available	Total Spent
Acquisitions	0.00	150,000.00	150,000.00	150,875.00
Education	25,000.00	(851.35)	24,148.65	16,122.18
Exhibition	100,000.00	1,370.14	101,370.14	79,856.98
Research	25,000.00	(866.00)	24,134.00	24,100.00
TOTAL	150,000.00	149,652.79	299,652.79	270,954.16

(347.21) non-acq carry forward

NOTE: Spent column equals expenses and/or obligations

JRA Fund Spending Plan for FY 08

	FY 08 Pledge Available
Acquisitions	50,666.35
Education	25,000.00
Exhibition	90,000.00
Research	25,000.00
TOTAL	190,666.35

Caucus Study Tour Upstages Lobsters, Clams in Down East Main JULY 9-13

What could possibly make a lobster roll and fried clams take a back seat in Maine? To a true son of the area where such delicacies are common place, only visits to the studios of jewelry artists, blacksmiths, ceramists, and fiber artists, and painters such as Fred and Patricia Woell on Deer Isle, ME could overcome this phenomenal hunger.

Or a drive up the winding road to the campus of Haystack Mountain School of Crafts where major craft artists instruct other major craft artists.

Or a visit to the wilds of New Castle where dreams emerge from recent college graduates into the creation of a body of work at the campus of Watershed Center for Ceramic Arts. And collectors gather for the festive Salad Days, its major fund raising activity.

Or visit the spectacular John Patrick Gallery, Wiscasset, for exhibitions of ceramics, furniture, fiber and other media of both local and nationally recognized artists.

Or explore Portland, a coastal city of beautiful old homes and contemporary museums, where major craft artists reside and work in their studios and teach in local universities.

That is what the **Craft Leaders Caucus study tour** to Maine on July 9 to 13 will do to a lobster roll, make it take second place to the extraordinary craft and craft artists who live, study and work in some of the most beautiful coastal areas of the northeast.

David Montague, who spent his childhood vacationing in Down East Maine and is on the board of the Watershed Center for Ceramic Arts, and Nancy Schneider will lead the four day trip from Bangor airport to Deer Isle, Camden/Rockland/Rockport, New Castle, working the way up the coast to Portland. And there will be plenty of time for Maine lobster, clams and all delicacies from the Atlantic Ocean. Air will be into Bangor and out of Portland. Please join them.

Stonington Harbor, Maine. The Down East Coast of Maine is a shutterbug's heaven, just point the camera and shoot. The Craft Leaders Caucus members will have the opportunity to do so during its study tour to Maine July 9-13, visiting artists' studios, museums, craft centers and private homes from Deer Island to Portland, July 9-13.



Photo by Clemmer Montague

Study tour to Philadelphia

March 5 -8

Focuses on International Fiber.

Sign up now. Spaces limited

(See page 19.)

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

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)

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

James Renwick Alliance Welcomes New Members

JRA New Members from June 20 to October 30

Upgraded to Sponsor Brigitte Savage

Donor
Linda Lee Kaye
Media, PA

Guild
Frances Aubrey
Baltimore, MD

Nanette Bevan
Chevy Chase, MD

Michael Higgins and
Cherry Brown
Fairfax, VA

GIFT
Barbara Bennett
Washington, DC

Eleanor Frierson
Chevy Chase, MD

Ingrid Goldbloom
Needham, MA

Margaret Miller
Minneapolis, MN

Rebecca Robinson
Washington, D.C.

LaLa Seidensticker
Washington, D.C.

William Soworoff
Accokeek, MD

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