



summer 2012

# THE QUARTERLY



**Laura Peery**, JRA Day artist  
*What Not*, 2012

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# From the president...

There was a time when the James Renwick Alliance seemed to be waning and, after two years, with the help of the Board of Directors and an ocean of capable and creative volunteers, the organization is on an upward trend. My objective when I became president was to stabilize the organization, and this was done with the supportive help of then Planning and Nominating chair Norman Mitchell who volunteered to serve a third year leading that committee.

That happened with the first training session for new board members which Norman organized and Giselle and Ben Huberman hosted in their Kalorama apartment. I was stunned by the support, when, not only the new board members, but board members from the previous year asked to take part in the one day program. Every committee chair came to the meeting to talk about the goals that committee had set. The response was overwhelming. I gained the confidence to move forward to attain my objective. Spring Craft Weekend was unbelievably successful as was the Distinguished Artists Series, led by Novie Trump, Chris Shea, Gary Stevens and Barbara Wolanin—workshops sold out, and the Renwick Gallery's Grand Salon was full of people for the artists' lectures. It was a fantastically wonderful year made even better by updating office computer equipment.

My objective the second year was two-fold: make the presidency more attractive to future prospects by easing and redistributing the workload and offering strong programs for all members. Norman made that possible by creating a dual vice presidency—one for development and one for programs, thus lessening the load for the president. Then Anne Mehringer took over as chair of Planning and Nominating, volunteered to extend her term a second year, and we are finding other ways to make the presidency more efficient and attractive to future prospective presidents.

The opportunity to finalize my objective by continuing with program development, streamlining office administration and finding ways to make the organization more viable in the craft community, came about with a third year term and also allowed President-elect Giselle Huberman time to develop her ideas of where she wants the Alliance to go. I hope to leave a stable foundation for her to define as her own.

I have so many people to thank for the opportunity to lead an organization to which I gave part of my life. What I want to convey is that the positive response from the Board of Directors these past two years means that the Renwick Alliance is strong and will be around for a long time.

I thank you all.



Clemmer Montague, *JRA President*



Miriam Rosenthal

I am with Barbara Magid (left) in her Japanese dress. Barbara is one of the many supportive volunteers at the SCW Gala and Auctions who make the event successful and JRA strong.

**JRA BOARD MEETINGS\***

Tuesday, Sept 11 @7:30 p.m.  
Monday, Oct 8 @7:30 p.m.  
Tuesday, Dec 4 @7:30 p.m.  
Tuesday, Jan 8 @7:30 p.m.  
Tuesday, Feb 12 @7:30 p.m.  
Tuesday, March 12 @7:30 p.m.  
Tuesday, May 14 @7:30 p.m.  
Saturday, June 8 @2 p.m.

\*Subject to change





**ABOVE,** The James Renwick Alliance membership promotional brochure, now in the office, has a new look, thanks to graphic designer Donna Sicklesmith-Anderson. Featured on the brochure cover are JRA gifts to the Renwick Gallery, the work of Chris Gustin, Lia Cook, Karen La-Monte, Ron Kent and Earl Pardon.



#### ON THE COVER

Laura Peery, *What Not*. Shown above: *Lowerline Tea*. Laura Peery, ceramist, is one of the artists exhibiting at JRA Day in December. See Page 20 for more details. Photos by Miriam Rosenthal

## NEW JRA OFFICERS AND BOARD MEMBERS

The James Renwick Alliance started the programming year with a new set of officers and five either new or returning board members. The Alliance works under the auspices of three years: the fiscal year is October 1 to September 30; the membership year is January 1 to December 31; and the JRA Program year is July 1 to June 30. This mid-year turnover allows the incoming leaders to plan their programs and activities which begin in September.

**Clemmer Montague** remains as president for a third year to allow time for the President-Elect **Giselle Huberman** to set her goals and establish her programs for her term of office which begins on July 1, 2013. Giselle was living six months in Florida and six months in Potomac, MD. In March she announced her decision to accept the position after closing her Florida home. She then needed time to acclimate herself to the tasks she will be assuming. She serves as both president-elect and vice president for development. In readying her for the presidency, she has accepted the roles of co-chair of the Spring Craft Weekend and chair of the Master of the Medium and the New Year's Eve party committees.

Gary Stevens stepped down as vice president for programs, and **Pat Arnold** assumed the position on July 1. After eight years, both J.G. Harrington and Julianna Mahley left the positions of treasurer and secretary, respectively, with **Brenda Erickson** and **Marsha Gold** assuming the titles on July 1.

New board members are **Sean Hennessey** who is working on the Spring Craft Weekend committee, **Tamara Laird** and **Sandra Hoexter**. **Brigitte Savage** is returning as co-chair of Spring Craft Weekend and **Marsha Gold** as treasurer. The new board members will be assuming positions on committees once their training is completed in late July.

The Planning and Nominating Committee, under the tutelage of **Anne Mehringer** and members Brenda Erickson, Elmerina and Paul Parkman and David Montague, were responsible for filling vacant slots. The selections were approved by the board in either board meetings or by email message ballots.



Miriam Rosenthal

## ABOUT THE RENWICK GALLERY

The Smithsonian American Art Museum celebrates the vision and creativity of Americans with works of art in all media spanning more than three centuries.

The museum's branch for craft and decorative arts, the Renwick Gallery, located on Pennsylvania Avenue at 17<sup>th</sup> Street N.W., Washington, D.C., is open daily from 10 a.m. to 5:30 p.m., except Dec. 25. Admission is free.

Metrorail station: Farragut North (Red line) and Farragut West (Blue and Orange lines). Smithsonian Information: 202 633-1000; 202 633-5285 (TTY). Museum information (recorded): 202 633-7970. Web site: [americanart.si.edu](http://americanart.si.edu). Follow the museum on Twitter, Facebook, Flickr, ArtBabble, iTunes and YouTube.



### JRA SUMMER OFFICE HOURS

Monday  
9 a.m. – 6 p.m.  
Tues through Thursday  
10 a.m. – 7 p.m.  
Friday  
1 p.m. – 5 p.m.

## JRA SUMMER INTERN

Drew Goldstein is the JRA summer intern. Drew originally hails from New Jersey and is a rising junior at American University. He is majoring in math and computer science and has an interest in arts management. Drew assisted with updating the JRA website and organizing the office archive. He was in the office Monday–Thursday from early June until the end of July. He attended the Distinguished Artist Series meeting with the Renwick staff and the June board meeting.

At the June 9 meeting, the Board of Directors presented Julianna Mahley with a gift—a fiber piece by JRA artist member Rania Hassan—to commemorate her eight years as secretary of the James Renwick Alliance. Julianna is a fiber artist.



Miriam Rosenthal

# Your Choices for Masters 2013: Saxe, Giles, Stankard, Metcalf and Hunter

Master of the Medium awards are given every odd year to recognize outstanding contributions to the community of that medium. The committee, headed by Giselle Huberman, established rules for the nomination and selection process. Others on the committee are Norman Mitchell, Andrea Uravitch, Rebecca Cross, Gayle Friedman, Laurel Mendelsohn and Phil Brown. Artists receiving the award are Adrian Saxe for clay, Mary Giles for fiber/baskets, Paul Stankard for glass, Bruce Metcalf for metal/jewelry, and William Hunter for wood (turned wood). The awards will be presented at the Spring Craft Weekend 2013 Masters Awards Brunch on Sunday, April 7.



Portrait photo by SOLIX. Artwork photo by Anthony Cunha.

## Adrian Saxe *clay*

No ceramic artist deserves this recognition more than Adrian Saxe who has continuously over the years provided JRA with his work for the auctions. He uses stoneware, earthenware and porcelain creating wildly ornate, often biting humor and complex objects that frequently defy descriptions. He is a ceramic artist who juxtaposes times past with current times with his sense of humor. He makes objects that exploit traditional qualities of ceramics into ornate vessels and has created significantly large scale modular ceramic sculptures for site-specific spaces. He teaches at the California Institute of the Arts and has trained many artists/teachers who continue to spread ceramic knowledge.



## Paul Stankard *glass*

In his quest for creativity in glass, Paul Stankard, an internationally acclaimed artist, has taken the paperweight out of the decorative arts and moved it front and center into the world of sculptural art. He has proven that it takes more than hand skills to turn raw glass into an object of beauty—it takes an education in the medium and in art history, as well as knowledge about current contemporary glass. Paul's ideas stem from Walt Whitman's response to nature, his view of life as a creative spiritual journey and his references to the native flowers, insects and birds which he uses as the subjects of his work. Paul's dedication to teaching lampworking is legendary, and he is the founder of a creative lampworking program at New Jersey's Salem County Community College, where he has labored to expand its reputation internationally through an annual conference that draws visitors from around the world. His interest in promoting lampworking never wanes. Paul has been a James Renwick Alliance Distinguished Lecture Series artist.



Portrait by Lauren Garcia. Artwork photo by Ron Farina.





### Mary Giles *fiber/baskets*

Mary Giles is a studio artist whose sculptural work has been shown nationally and internationally and is included in numerous museums across the country. After graduating from the University of Minnesota at Mankato in 1966, she began teaching in St. Louis, MO where she taught herself basketmaking as she introduced it to her students. She furthered her inquiry into fiber techniques through workshops with well known fiber artists. Mary's contemporary sculptural forms are constructed using the traditional basketry technique of coiling, often combining waxed linen with metal embellishments. Her sources are diverse but central to her work is its reference to nature from her exploration of the physical properties of the various materials from which she constructs her work, to the textures, light and shadow, and forms of the natural environment. She has used the human figure both as a formal reference and as an element of commentary.



### William Hunter *wood*

William Hunter's unique works in transformative series, widely acclaimed for their expressive artistry and skill, have helped to move a field forward. His many contributions include bringing his carving technique to the turned vessel, cutting through and pushing form,



materials and space as conceptual sculpture. He was on founding boards of both the American Association of Woodturners and the Center for Art in Wood, is an ACC Fellow and has a Lifetime Achievement award from Collectors of Wood Art. He has lectured and participated

in panels in order to further the understanding of wood art and to encourage expressive innovation of the medium. The depth of his work 1970–2005 was documented in the Long Beach Museum of Art's retrospective touring exhibition/book *Transforming Vision*. His works are included in numerous of museum collections, exhibitions, journals and books.



Portrait by Alan Shaffer. Artwork photo by Anthony Cunha.



### Bruce Metcalf *metal/jewelry*

A practicing artist with many solo exhibitions and hundreds of shows in the U.S. and abroad, Bruce Metcalf has 20 years experience teaching jewelry and metalsmithing. Bruce has a long record of philosophical and critical consideration of the crafts, writing a regular column for *Metalsmith* magazine for many years. He is well known for essays in *American Craft* magazine and speaks at symposia and conferences worldwide.



*Makers*, co-authored by Bruce Metcalf and Janet Koplos, is the first comprehensive history of American studio craft, serving as a textbook for college-level courses and a primary reference book. As a skilled maker, Bruce has an intimate knowledge of how craft technique influences both the conception and design of craft objects. He brings the sensibility and concerns of a maker, substantial writing experience and years of immersion in the issues of American studio crafts.



FRIDAY, MARCH 23, 2012 CAUCUS/PATRONS DAY

# Spring Craft Weekend

PHOTOGRAPHS BY MIRIAM ROSENTHAL



**ABOVE, Glorious Anniversaries:** SCW Committee Chair Gary Stevens and Laurel Lukaszewski with her porcelain cherry blossoms. **ABOVE RIGHT,** Jack Lenor Larsen addresses the Caucus Members/Patrons at the Textile Museum. **RIGHT, Treasured Traditions:** Judith Schwartz and Jack Lenor Larsen were speakers at the first Spring Craft Weekend in 1983 and again in 2012 with founding members Eleanor Rosenfeld, and Elmerina and Paul Parkman. **FAR RIGHT,** Mira Nakashima talks about the traditional Japanese family way on continuing the George Nakashima line of furniture (table on her right). **BOTTOM RIGHT,** Nancy Gewirz greets Caucus members at her home. **BELOW, Happy Birthday, Renwick Gallery** sung by Barbara Berlin, Caucus Day chair; Clemmer Montague, JRA President; Giselle Huberman, song leader; and Robyn Kennedy, Renwick chief.





SATURDAY, MARCH 24, 2012 PANEL DISCUSSION: JAPANESE INFLUENCE ON AMERICAN CRAFT

## Glorious Anniversaries!

40th for Renwick, 30th for JRA, 100th for Cherry Blossoms



**TOP**, Meeting after the panel discussion on *Treasured Traditions: Japanese Influence on American Craft*, in the Smithsonian American Art Museum's Kogod Courtyard are Robyn Kennedy, Renwick Gallery chief, Wendy Maruyama, Donald Friedlich, Judith Schwartz and Jack Lenor Larsen, panelists, Halsey North, moderator, and Clemmer Montague, JRA president. **ABOVE LEFT and RIGHT**, Presenters: Donald Friedlich shows his glass jewelry, and Wendy Maruyama, a third generation Japanese-American furniture maker, talks about her relationship with Japan's artists and their resulting influence. **LEFT**, Halsey North, moderator, who directed the panel.



SATURDAY, MARCH 24, 2012 GALA AND LIVE & SILENT AUCTIONS

# Spring Craft Weekend

PHOTOGRAPHS BY MIRIAM ROSENTHAL



**ABOVE**, photographer Miriam Rosenthal in action. **LEFT**, The Willard Intercontinental Hotel banquet room transformed by Bonnie Schwartz. **MIDDLE LEFT**, Gala volunteers Cindy Calahan, Jan Maddox, Johnnie Gins and Sandra Zacharia. (Cindy, Jan and Johnnie are longtime behind-the-scenes volunteers at the gala.) **BELOW**, Sharon Buchanan, Terry Beaty, Martin Gammon, auctioneer, and Rebecca Stevens, auction chair. **BOTTOM LEFT**, Colleen and John Kotelly, Michele Manatt and Wolfram Anders. **BOTTOM RIGHT**, Representing the wood art community are Karen Depew and Steve Keeble, executive director of the Collectors of Wood Art, Jeff Bernstein and Judy Chernoff, all JRA members.







**TOP LEFT**, Susie and Fred Sanders of New York bid during the live auction. **TOP RIGHT**, Introducing the One-of-a-Kind Award recipient Fleur Bresler were Judy Weisman of the JRA and craft community, Nicholas Bell representing the Smithsonian American Art Museum and Phil Brown speaking for the wood art community. **ABOVE LEFT**, A special place just to sit and talk. **ABOVE**, Fleur Bresler shows her award plaque to the audience. **BOTTOM LEFT**, The Patron's program is chaired by the one and only Shirley Jacobs (seated) with her friend Paul Berman and her daughter Randi who provides mailing services to JRA. **BOTTOM RIGHT**, Albert and Tina LeCoff of the Center for Art in Wood presented a portfolio of the Center as a door price. Ann Peel, (center) co-chair of the Smithsonian Craft Show, was the lucky recipient.



SUNDAY, MARCH 25, 2012 DISTINGUISHED EDUCATORS AWARDS BRUNCH

# Spring Craft Weekend

PHOTOGRAPHS BY MIRIAM ROSENTHAL



**TOP**, The Distinguished Educators Award Brunch bunch: (Front) Elizabeth Ryland Mears who introduced Educator Paulus Berensohn; Educators Judith Schwartz and Wendy Maruyama. (Back) Gary Stevens, SCW chair; Lois Jecklin, Awards co-chair; Donald Friedlich, panelist; Paul Parkman, Awards co-chair; Clemmer Montague, JRA President; and Educator Stephen Rolfe Powell. **TOP RIGHT**, Phil Brown, Barbara Wolanin and Russell Burke, and a tribute to the late Marilyn Barrett who was either chair or co-chair of the Awards brunch for many years. **RIGHT**, Paulus Berensohn, shoeless, addresses the enthralled audience. **ABOVE**, Lois Jecklin and Paul Parkman, Awards co-chairs, with Educator Wendy Maruyama (center).





# Who's In Charge of SCW 2013? Read on!

Co-Chairs **Giselle Huberman** and **Brigitte Savage** have teamed up to produce Spring Craft Weekend for the JRA on April 5–7, 2013 with the theme *Stars of Today and Tomorrow*.

When compared with prior years they are getting an early start with five or six events in the works and sub chairs already hard at work as well, each focused on a different aspect of the total event. It is a complete weekend affair from Friday through Sunday. Each of the three days will have its own particular character. Friday kicks off with an event to honor local artists, dubbed “The Stars of Tomorrow.” Masters of the Medium on Saturday will feature five recognized leaders of modern craft, voted on by the JRA membership in July. There is a “silent” and a “live” gala auction (which had 175 in attendance last year) and an awards brunch on Sunday.

Giselle’s background in law and business and Brigitte’s in non-profit consulting make each of them well prepared for the tasks at hand. The overall goal is to generate a healthy bit of fundraising to support the James Renwick Alliance’s mission and programs and to meet its financial obligations to the Smithsonian American Art Museum’s Renwick Gallery. A sum of \$107,000 was raised this year.

Brigitte has been a JRA member since 2000. She is interested in the intersection of art and craft. During her time as director of membership for the Corcoran Gallery of Art, she became acquainted with many who were also JRA members. Her involvement became a natural outgrowth of these connections.

Giselle learned of the JRA through members she met at the annual Sculptural Objects and Functional Art (SOFA) show in Chicago. She has been a JRA member for at least 10 years. Her vision for the events this year is to inject elements of surprise into activities that have had a reassuring familiarity. Giselle and Brigitte have a comfort level from having worked together before when they organized last New Years Eve fundraising event at Giselle’s home which raised \$12,000 to replenish the Dale Chihuly Publication Fund.

Brigitte likes the fact that the JRA always has an artist on the board. She hopes to attract newer collectors, early “empty nesters” and



Miriam Rosenthal

*Stars of Today and Tomorrow*, the theme of Spring Craft Weekend 2013, is set in motion by committee chairs: (from left) Lois Jecklin, co-chair of the Masters Brunch on Sunday; and SCW co-chairs Brigitte Savage and Giselle Huberman (far right). Clemmer Montague, JRA president, joins them at a planning meeting at the home of Lois and Dirk Jecklin.

young professionals who perhaps don’t have as much time to devote to collecting as their predecessors.

Brigitte describes **Shirley Jacobs**, chair of the Patrons committee who raises over \$100,000 for patrons program, as the “God-mother of the Patrons,” playing a crucial role in stalwart support of the event. Both Brigitte and Giselle describe the board as extremely supportive, stressing that this event is really an undertaking of the entire board and that everyone involved works incredibly hard. “It’s not a two-person show. It’s a community that makes it happen,” says Giselle.

Sub-chairs Barbara Berlin and Sandy Mitchell are working on Friday’s Caucus Day activities. Sean Hennessey and Barbara Bennett are planning the Friday night show for general members who do not attend the gala evening. Barbara Wolanin is working on the panel discussion on Saturday morning, Bonnie Schwartz on the gala evening. Pat Arnold and Judy Weisman are organizing the auctions, and Paul Parkman and Lois Jecklin are spearheading Sunday.

The co-chairs are thankful as well for the contributions of Tim Tate, Pati Young and others who have been very generous with support. The JRA administrator Cicie Sattarnilasskorn provides invaluable assistance by maintaining the routine office tasks as well as SCW support.—*Debra Ruzinsky*



## MEET DEBRA RUZINSKY

Debra Ruzinsky is a glass artist and educator, living in southern Maryland. She received her B.A. in Design at UCLA and her MFA in Glass at the Rochester Institute of Technology.

Debra was visiting assistant professor of glass at RIT from 2008–2009 and she has taught and lectured at the Washington Glass School, Virginia Commonwealth University Craft and Materials Studies Program, Oatka Glass School and the University of Oregon. Her work is included in numerous collections including the Seto City Museum Collection and the Glasmeseet Ebeltoft in Denmark. She has exhibited at Urban Glass in Brooklyn and Hawk Galleries as part of the exhibition *BIGG: Breakthrough Ideas in Global Glass*.

Debra was an invited artist in residence at the Seto International Ceramic and Glass Art Exchange program, Seto, Japan. She has served on the media committee for the Glass Art Society since 2008 and has written many articles for *GASNews*. This is her first article for the *Quarterly*.

# Michael James, Jennifer Trask Complete The Spring Distinguished Artists Series

Michael James and Jennifer Trask completed the Distinguished Artist Series with lectures, a master class and a salon discussion.

The master class found **Michael James** examining and commenting on quilts which class “students” presented to him on April 28 at the VisArts center in Rockville. B.J. Adams, a master embroiderer, and her husband Clark sponsored the potluck that night in their Washington, D.C., home. The Renwick Gallery’s Grand Salon was filled with admirers and quilters on Sunday afternoon.

The first weekend in June brought artist **Jennifer Trask** to Washington as the fourth Distinguished Artist of the year. Jennifer is widely known for her extraordinary jewelry and wall-hung art which, upon close examination, are found to be assembled from beautifully carved antler, python ribs, sections of deer skull or other unexpected materials.

On Saturday, June 2, Jennifer joined an intimate group of collectors, makers and gallerists to discuss her approaches, both practical and philosophical, to incorporating such redolent organic materials in her art work. Participants were able to examine samples of the artist’s varied raw materials as well as many finished pieces.

On Sunday, Jennifer gave a lecture on her body of work in the Grand Salon of the Renwick Gallery. Chris Shea was the organizer, and he and his wife Dana Trevas of Brandywine, MD, were the hosts for the potluck cookout.



Photos by Miriam Rosenthal

Quilter Michael James conducted a master class and spoke at the Renwick Gallery on April 28 and 29. Embroiderer B.J. Adams and her husband Clark hosted the potluck dinner on Saturday night.



**TOP**, Chris Shea who organized the last Distinguished Artist Series program on June 2 introduces Jennifer Trask at the salon discussion. **ABOVE**, Jennifer Trask talks about her approach to her work with materials such as bone, wood and antlers referring to the Dutch tradition of “Vanitas” and, at the same time, addressing the traditional practice of isolating examples and ideas of beauty stylization of nature. She lectured at the Renwick Gallery on Sunday, June 3. **LEFT**, a flower made from python bones.





Jason Walker's *Capsized* shows his use of modern technology and gifts of nature. He is the first in the Distinguished Artist Series this fall.

## 2012–2013 DISTINGUISHED ARTIST SERIES SET IN MOTION

Selections have been made for the 2012–2013 Distinguished Artist Series of lectures and workshops/demonstrations, Novie Trump DAS chair announced.

**Jason Walker** will be the first in the Distinguished Artist Series this fall on October 6–7 in conjunction with an exhibition of his work at Cross Mackenzie Gallery. JRA Board member Rebecca Cross is the owner of the gallery and the opening will be Friday night, October 5.

Jason Walker's ceramic sculptures offer narrative in both two- and three-dimensional forms. He uses such technical images as light bulbs, plugs, pipes, tubing, juxtaposed with birds, insects, and organic matter such as leaves and trees. His painted porcelain tells part of a story depicted also by the object and the actions it may be committing. Recent pieces may be more sociological. Ideologies aside, the sheer skill and technique involved is also worthy of note.

His workshop will take place on Saturday at Flux Galleries at Mt. Rainier, followed by his lecture at the Renwick on Sunday, October 7 at 2 p.m. A potluck dinner is planned for Saturday night, location to be determined.

The three others are: *40 Under 40: Craft Futures* artist and blacksmith **Marc Maiorana**, in either late January or early February; a furniture maker to tie in with the exhibition *Behind the Veneer: Thomas Day, Master Cabinet-maker* in late April, early May, and either a glass maker or book artist for the final program in June. More details will be published in the fall issue of the *Quarterly*.

## JRA PLEDGES \$150,000 TO AMERICAN ART FOR FY 2013

The James Renwick Alliance Board of Directors voted on June 22 to increase the minimum annual pledge to the Smithsonian American Art Museum to \$150,000 for FY 2013.

Under the Memorandum of Agreement between JRA and American Art, the minimum annual pledge is set via a formula. The formula is intended to set a pledge that is a percentage of the JRA's actual net income from unrestricted sources. The formula takes the net income on the previous year's tax return, adds back the amount actually paid to the Smithsonian in that fiscal year and subtracts revenues from income on restricted funds and any new contributions to those funds.

Based on the formula, the minimum amount we would pledge for FY 2013 was \$140,710.52. An increase of that amount to \$150,000 required a simple majority of the members of the Board of Directors which was accomplished by email message votes on June 21 and 22.

A benefit of increasing the pledge to \$150,000 means that the Renwick Alliance, in FY 2013, may host up to four events not open to the public, but related to the Alliance's mission and purpose. Only two events are allowed for less than \$150,000. This does not apply to events which take place during the Renwick Gallery's normal opening hours, such as the Distinguished Artist Lecture Series or an Acquisitions program.

The MOA also lays out the ground work of how the funds will be spent: acquisitions, education, scholarly activities and exhibition support. The museum follows an elaborate reporting system of how the monies are spent and describes any adjustments in the distribution. JRA committees are already setting plans to use the facility during the year, the first event being the annual membership meeting on October 23 when the American Art Director Betsy Broun will address the audience.



Dear James Renwick Alliance members,  
We are delighted to announce the birth of

## Catherine Huldah Bell

born at 6:22 AM on July 3, 2012.

Catherine weighed in at 8 pounds 2 ounces and was 19 inches long.

Everyone is healthy and happy.

Thank you for your thoughts and well wishes as we welcome the newest member of our family.

—Nicholas R. Bell, *The Fleur and Charles Bresler Curator of American Craft and Decorative Art, Renwick Gallery, Smithsonian American Art Museum*

# NY and Cape May Auction Trips Delight SCW Bid Winners

“This weekend is more than I ever expected,” is the opinion of one of the eight people who took part in the New York Ceramics trip, May 29–31. The trip was offered as an auction item at Spring Craft Weekend and 20 people signed up. The group was divided into two parts, one for May and the remaining group for November.

The first group met for lunch at Jean-George, part of the cost of the trip, then visited the home of **Alice and Halsey North**, for refreshments, hors d'oeuvres, and a private tour of their collection of contemporary Japanese ceramics. The Norths, who show their collection to selected groups, presented the ceramics, unknown to many American collectors, as a classic classroom exercise.

When the group left, each person was well informed on the topic of Japanese ceramics, later reinforced at the Joan B Mirviss Gallery on East 78th Street. Gallery general director Nami Hopkin led a discussion of the preview of works to be shown in the upcoming spectacular exhibition: *The French Connection* June 7–August 3, showing Futamura Yoshimi, Katsumata Chieko, Nagasawa Setsuko, Ogawa Machiko and Sakurai Yasuko—leading

Japanese women ceramic artists who studied/live in France.

Thursday afternoon included a drive to Armonk, NY, to the home of **Judith and Martin Schwartz**. Judith was one of the Distinguished Educators this year and a panelist during SCW for the discussion, *Influence of Japanese Art on American Craft*.

As a professor of ceramics and craft at New York State University in New York, she has been interested in teaching nuances of ceramic topics and chose to collect confrontation ceramics—reflecting social, political and



Alice and Halsey North hosted the first of two JRA groups to see and hear about their collection of contemporary Japanese Ceramics. In a window are these works by Wada Morihiro (1944–2008), left, *Vessel with Dancing Patterns* (Yakumonki), 1992, and, right, *Brilliance and Mystery* (Kakugenki), 1997.



Sue Baum and Brenda Erickson discuss the wax casting by a 16th century silversmith with Silversmith Ubaldo Vitali in his Maplewood, NJ, workshop.



Auction 2012 offered a trip to New York to see two different collections of ceramics. Judith and Martin Schwartz of Armonk, NY, show off the wall of confrontation ceramics.

current issues. Her husband Martin gave an extraordinary lesson in Nippon ware of the 1930s of which they have thousands of pieces.

Next was the indoor treadmill pool, decorated with a large collection of Turkish tiles. The studio visit was to the workshop of **Ubaldo Vitali** in Maplewood, N.J., another highlight of the trip. Ubaldo, a MacArthur fellow, was one of the four artists in the 2011

Renwick Invitational and whose tureen JRA purchased for the Renwick collection. The visit to his studio again was a lesson in silversmithing, restoration, good conversation and food.

The cost of the auction item was \$250 per person with \$50 for food and was sold to 20 people. Look for similar and very exciting items in the SCW 2013 auction which will again feature events and adventures.



SCW Auction 2012 offered two nights and three days in the Cape May, NJ summer cottage of J.G. Harrington and Jere Gibber at \$150 per person. Taking advantage of great weather and a fabulous house were bidders Irene Sinclair, Clemmer Montague, Mallory Lawson (seated), Pat Arnold and photographer Miriam Rosenthal. SCW Auction 2013 will feature more exciting events and adventures for sale.

Photos by Clemmer Montague

Miriam Rosenthal



# Board Member To Watch: Anne Mehringer

by Johanna Thompson

Both her collecting and her career in James Renwick Alliance seem to be ruled by serendipity: “The finding of valuable or agreeable things not sought for.”

The craft art collection she and her husband Terry Beaty have developed is not the result of planning or expressing a point of view or documenting a movement, but of coming upon a piece which has strong appeal. This is frequently followed by acquaintance with and an interest in each artist as a person and in “what drives them.”

The purchase of their most recently acquired piece, a ceramic work by Rick Dillingham, was also dictated by the heart. The earthenware piece *Globe*, 1985, was one of the pieces offered to the Spring Craft Weekend auction by Amanda Barrett from the estate of Jack and Marilyn Barrett, and Anne made the winning bid. Anne remembers being with Marilyn on a trip to Santa Fe when Marilyn purchased the piece from the artist.

Anne and Terry’s acquisition of craft art started in the 1970s with functional ceramics purchased at craft shows. At approximately the same time they started purchasing wood craft—again objects that they found beautiful and for which they could foresee a use. The utility of the piece always played a part in the decision making.

The story was a bit different when it came to glass. Anne had a fascination with glass going back to sixth grade. That year she was required to write a report and chose the history of glass! She started with the Phoenicians, worked her way through the Romans, and then forward. Quite an undertaking for a sixth grader—and she remembers the broad sweep of history of the craft she wrote about.

Again serendipity: Terry’s boss was a glass collector and introduced them to fine glass art. They began purchasing—and in this area went after purely decorative pieces. Anne’s two favorites are a Lino Tagliapietra from his Saturno series and an early piece by Jon Kuhn when he had just transitioned from blown to his complex laminated glass pieces.

Anne’s association with JRA began in 1989 when she was recruited by her colleague Mel Eagle. The Alliance wanted to automate

its membership list, and her professional experience as an Information Manager seemed to perfectly suit her for this task.

The lead-up to becoming president of the JRA traditionally involves years of work on committees and most often includes serving on the Planning and Nominating committee. Anne’s experience on the JRA Board for six years in the 1990s didn’t include that background, but the Alliance committee members seemed to know that it was dealing with a winner. As soon as she retired and freed up some time, Anne was asked to become president, starting her term in 2007.

The end of her term as president certainly saw no lessening of her involvement with JRA. Anne undertook the task of locating replacements for the office administrator on two occasions. The challenge was great since there was no lead time for one of the replacements and the task needed to be accomplished quickly, yet carefully. Anne carried off the task with aplomb on all counts.

Anne has recently been named chair of the Planning and Nominating Committee and



Anne Mehringer steps off the Grand Staircase at the Renwick Gallery.

Miriam Rosenthal

has already successfully shepherded by-laws changes through the approval process, and submitted a slate of new board members. She voluntarily extended her two-year term to a third in order to accomplish objectives she set out in the beginning.

Bottom line: if you have a difficult task and need someone who can deliver a fast and effective solution, find Anne.

## 40 UNDER 40: CRAFT FUTURES FEATURES “YOUNG” ARTISTS

*40 under 40: Craft Futures* features 40 artists born since 1972, the year the Smithsonian American Art Museum’s contemporary craft and decorative arts program was established at its branch museum, the Renwick Gallery. The exhibition investigates evolving notions of craft within traditional media such as ceramics and metalwork, as well as in fields as varied as sculpture, industrial design, installation art, fashion design, sustainable manufacturing, and mathematics. The range of disciplines represented illustrates new avenues for the handmade in contemporary culture. The exhibition opened July 20 and closes on February 3, 2013.

All of the artworks selected for display in the exhibition were created since Sept. 11, 2001. This new work reflects the changed world that exists today which poses new challenges and considerations for artists. Nicholas R. Bell, The Fleur and Charles Bresler Curator of American Craft and Decorative

Art at the Renwick Gallery, organized the exhibition.

*40 under 40: Craft Futures* celebrates the 40th anniversary of the Renwick Gallery and is an expanded presentation in the biennial series called the Renwick Craft Invitational, supported by the Ryna and Melvin Cohen Family Foundation Endowment. The James Renwick Alliance provided essential support for this expanded presentation, as well as funding for the catalogue through its Dale Chihuly Publication Fund. The Museum also gratefully acknowledges major contributions to the exhibition from Fleur Bresler and from the Windgate Charitable Foundation.

The exhibition catalogue, distributed by Yale University Press, is written by Bell with contributions from various professors. JRA members who are sponsors and above receive the \$50 hardcover catalogue as a membership benefit. Please contact the office at 301-907-3888 to arrange to pick up a copy.

# ARTomatic 2012: JRA Makes a Splash! 10 Awards, Panel Discussions, Receptions



Miriam Rosenthal

JRA's participation in ARTomatic 2012 included two panel discussions, a reception for members, and recognition of excellence awards to 10 exhibiting artists. The June 22 panel discussion attracted many artists and JRA members. **FRONT**, Clemmer Montague, president, Giselle Huberman, discussion chair, Mallory Lawson, event chair. **CENTER**, Awards recipients Michael Janis, Brad Taylor, Julia Bloom. **BACK**, Sean Hennessey, Rick Wall, moderator, Zofie Lang, Matt MacIntire, Donna McCullough, Pierre Davis, and Awards chair Pat Arnold. Not pictured are David O'Orio and M. Helene Baribeau. Photo by Miriam Rosenthal

ARTomatic got off to a busy start on Friday, May 18 with the JRA committee beginning work early in the morning before the doors opened at 6 p.m. **Mallory Lawson** spearheaded JRA's participation in ARTomatic as a public awareness objective.

A review committee walked through the entire ARTomatic exhibition area, which covered nine of the 11 floors of the building at 1855 South Bell Street, Crystal City, and reviewed all entries which could be considered craft. After completing the walk through, the committee suggested that the five traditional craft media categories be expanded to 10 for the Recognition of Excellence ribbons and that the traditional awards in each of the five craft categories be redistributed without boundaries. The review committee members were Rick Wall, chair of Foundation Studies

Undergraduate-Fine Art, Corcoran College of Art and Design, and JRA members Nancy Weisser, Judy Weisman, Cynthia Boyer, Rebecca Cross and Gwen Paulson.

The JRA space was named the "education room" and seminars, workshops and discussions were offered there. Mallory created a space that was easily recognized as JRA headquarters with the JRA poster, books featuring the Renwick Gallery, pieces of craft from the office collection and the JRA video.

The first panel discussion on Saturday, May 20, led by Giselle Huberman, was well attended by ARTomatic visitors and JRA members. The topic was "How Experts Determine What Works of Art Stand Out" and the panel of experts—artists Nancy Weisser, Tim Tate and Cynthia Boyer and frequent craft judge Judy Weisman—told it like it is.

## ARTOMATIC 2012 AWARDS RECOGNITION OF EXCELLENCE

1. **Sean Hennessey**  
Body of work of kiln-cast light boxes
2. **Zofie Lang**  
Fairy Tale Trauma installation
3. **Matt MacIntire**  
Body of work sculptures of ceramics, wood and metal
4. **Donna McCullough**  
Body of work of metal, woven metal clothing
5. **Pierre Davis**  
Body of work of laminated wood sculptures
6. **Michael Janis**  
Body of work of kiln-formed glass portraiture
7. **Brad Taylor**  
The Can Tab Chair: Red Chaise, mixed media
8. **Julia Bloom**  
Clear Forest—Tree for the Woods, sculptural group of wood twigs
9. **David D'Orio**  
(not pictured)  
Monophonic Delivery (Minions II), a bicycle and mixed media
10. **M. Helene Baribeau**  
(not pictured)  
Body of work of fiber, Map Dress and Large Knitted Forms

A reception for JRA members and the 10 award recipients, planned by Bonnie Schwartz, took place on Saturday, June 2, and a second panel discussion, "How Artists Determine How to Make Their Work Stand Out" was on June 22 with the award recipients on the panel.





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# Craft Leaders Study Tour to Houston

What is important about the James Renwick Alliance Craft Leaders Study Tour to Houston is the incredible variety of craft, the generosity of its collectors and the commitment to craft of the Museum of Fine Arts Houston in acquiring an amazing collection from major collectors.

Sandy and Norman Mitchell led the tour from May 9–12 for four glorious days of visits to personal collections, museums, galleries, artist studios, delicious and abundant food with residence at the ZaZa Hotel.

Visits to artists were to: **Elaine Bradford** whose fun crocheted works she calls “Freaks of Nurture.”

Flamework glass artist **Susan Plum**’s studio.

**Cindy Hickok** whose machine stitchery is described as “thread in needle, tongue in cheek.”

Jeweler and metalsmith **Edward Lane McCartney**, using unusual materials.

Gallery shows visited were: **Peel Gallery** with the unique work of glass artist Justin Ginsberg, geometric pieces of jeweler Melissa Borrell and Airelle de Pinto’s chain crocheting.

**Hooks-Epstein Gallery** and a visit to Gallery Row with a stop at **Goldesberry Gallery** to view the work of 13 artists.

Collectors and craft enthusiasts who opened their homes were: Artists/collectors **Richard Moiel and Kathy Poeppel** who set up and operate the only hot shop in Houston.

**Lester Marks** who collects contemporary art such as Jean-Michel Basquiat and Louise Bourgeois.



Justin Ginsberg’s swinging threads of clear glass were fascinating sculptures to see at the Peel Gallery as the group gazes to follow the lines upward.

Photos by Clemmer Montague

**Mady and Ken Kades** with art to enhance their environment.

Dinner with **Janice and Jim Falick** with first class art.

**Melanie Lawson and John Guess** for collection of glass art with contemporary glass: Chihuly, Tagliapietra, Zynsky, Statom, Vallien and Tate and paintings by African American artists.

**Ginni and Richard Mithoff**’s exquisitely designed house.

**Sara Morgan**’s apartment, led by Cindi Strauss for a comprehensive collection of craft, sculpture and fine art and fabric of Jack Lenor Larsen.

Among the many highlights of the trip was a memorable tour of the Museum of Fine Arts Houston (MFAH) led by the very knowledgeable Vice President, Programming, and Curator, Modern and Contemporary Decorative Arts and Design, Cindi Strauss. The Garth Clark and Mark DelVecchio ceramic collection as well as The Glassell Collections of African, Indonesian and Pre-Columbian Gold Arti-

facts exhibit came alive under her expert guidance. Then Cindi took the group for a behind the scenes look at the offsite storage area of the MFAH which included the Mel and Lee Eagle ceramics and furniture collection and the Helen W. Drutt jewelry collection.

A lecture by fiber artist **Lia Cook**, Professor of Art at California College of Arts and Crafts and Chair of the Textile Department and a JRA Master of the Medium of Fiber, was on her technological skill in composing large scale weavings based on photographs using the digital Jacquard loom.

An inspiring and meditative visit to the Mark Rothko Chapel was an unforgettable stop, his compelling vision enhanced by an accompanying explanatory and enlightening lecture. The John and Dominique de Menil Collection with 16,000 paintings, sculptures and other works of art illustrating the connections

**RIGHT**, *The Sermon* by Cindy Hickok, (center) is a gift from the JRA group to tour leaders Norman and Sandy Mitchell.

between contemporary art and the arts of ancient and indigenous cultures was especially intriguing with European art by such giants in the art world as deChirico, Ernst, Magritte, Tanguy, Matisse and Picasso and a special exhibition of works by Richard Serra.

We ended our trip at the Houston Center for Contemporary Crafts viewing two special shows: the Lia Cook weavings based on photographs from her childhood and *Transference: Andy Paiko & Ethan Rose*, a kinetic installation in glass and sound. Paiko is one of the artists exhibiting in the Renwick’s *40 Under 40: Craft Futures*.—Sandy Mitchell





## SIGN UP FOR SUMMER/FALL STUDY TOURS

Study tours and auction trips coming up this summer and fall offer a very large variety of activities, collections, studio visits, museum exhibitions, transportation and interesting destinations.

First of all, the study tour to the **Asheville-Penland** area on August 8–12 will be a prototype for the use of transportation—no buses which reduces the price by almost 75 percent. The 16 participating members will be using private cars to move from place to place. The main thrust of the trip will be visits with major artists either in their studios or at specifically designated locations such as Michael Sherrill and Cristina Cordova, ceramics; Stoney Lamar, wood sculpture; Richard Ritter and Alex Bernstein, glass; and Cynthia (ceramics) and Edwina (weaving) Bringle, and more. Highlighting the weekend will be the three auctions at the Penland School of Crafts on Friday and Saturday.

**Dinner with Suzanne and Norman Cohn** of Philadelphia for 16 people, lucky enough to have bid on the intimate dinner at the Spring Craft Weekend auction, is on for Saturday, September 8. The evening is a repeat of the dinner for 46 sold at the 2011 auction.

Rebecca and Gary Stevens are hosting yet another sale from the 2012 auction this year, a weekend with **Gerhardt Knodel**, past director of Cranbrook School of Art and an internationally recognized fiber artist. He is offering an introductory tour of the Cranbrook grounds, cocktails and visits in private collectors' home, dinner at his home and a visit to his museum, then the Cranbrook Museum, Eliel Saarinen House, and new buildings. The group will meet with teaching artists, visit Knodel's studio to see his work and then intriguing art adventures planned especially for the group. The four day event is

from October 4–7, and it sold out at the auction.

David Montague offers a three-night, four-day study tour to all JRA members to the art-filled city of **Pittsburgh**. Ron Desmott, a past JRA Distinguished Artist lecturer, and his wife Kathleen Mulcahy, The Pittsburgh Glass Center, the Amy Morgan Gallery of Glass, the Society for Contemporary Craft and a host of artists, museums, galleries and restaurants including a stop at Fallingwater will be on the tour. Dates are October 15–18.

The final trip is yet another auction item from this year's Spring Craft Weekend. Norman Mitchell will be leading 12 people on a **New York ceramics trip** to visit two collections and one gallery on November 17–18. Alice and Halsey North (Halsey was the moderator for the panel discussion at SCW this year) collect contemporary Japanese ceramics and have a fantastic educational program planned to introduce this group to their favorite craft. Then a visit to the contemporary Japanese ceramics gallery of Joan B Mirviss, Ltd., will be an extension of the educational experience on this topic. Last on the trip is a visit to the Armonk home of Judith and Martin Schwartz. Judith was one of the Distinguished Educators this year and a panelist during SCW for the discussion, *Japanese Influence on American Craft*. (See article on May 2012 New York Auction Trip, page 14.) This auction item sold out to the first 10 people prior to SCW and an additional 12 were accepted by both the Norths and Schwartzes on a different date. Transportation is not provided and is by private car to New York City and then Armonk, about an hour north near White Plains, NY and the Tappan Zee Bridge.



Woven glass kimonos *Autumn Sunset* by Eric Markow and Thom Norris are in the collection of Nancy Weisser and Charles Underwood. Photos courtesy of the artists

## MEDIUM DAY – LEARN ABOUT GLASS

Saturday, September 29 is the next **Glass Medium Study Tour**. Organized by JRA board member Sandy Mitchell and Vice President for Programs and glass artist Pat Arnold, the tour will focus on the work of five local glass artists with national reputations.

The first stop will be the home of **Nancy Weisser and Chuck Underwood** to see their collection. Nancy Weisser is a prolific artist whose glass artwork has been recognized in the *Corning Museum of Glass New Glass Review* magazine. Their collection also contains work by master glass artists whom Nancy has hosted as teachers at Weisser Glass Studio and Gallery in Kensington. A highlight of the collection is *Autumn Sunset Kimono*, the first of a series of life-size woven glass kimonos by Eric Markow and Thom Norris.

Next on the agenda is a visit to the gallery and home of **Eric Markow and Thom Norris**, whose work has been featured on *CBS News Sunday Morning* and in solo exhibitions at Establishment Gallery, New York, Haven Gallery, Austin, and Pismo Gallery, Aspen. They are currently at work on the *Spring Dawn Kimono* which Pismo will feature at SOFA Chicago in November.

The last stop will be the home of **Rhoda Baer** to see the work of artists from two studios. Rhoda Baer, a well-known Washington photographer, has had a banner year. Her home and studio were featured in the April issue of *Bethesda* magazine, and her glass work was included in the Bullseye Glass Gallery 2012 Emerge Show in Portland, OR and in this year's *New Glass Review*.

**Nikki O'Neill** will also exhibit her work at Rhoda's studio. Known earlier for her exquisite and intricate Tiffany lamp reproductions, O'Neill is now recognized for both her work with recycled glass and her evocative kiln-formed and cold-worked sculptures. She teaches locally and at the Studio at the Corning Museum of Glass.

The JRA office will publish sign-up information for the Glass Medium Tour later this summer. Transportation and lunch will be included.—Pat Arnold

## Save the Dates! (JRA events in red)

### August–December

August–January A recurring series of crafting sessions—Sit ‘n’ Stitch—an opportunity to learn a new skill. All forms of stitching and skill levels are welcome. Local experts will be the teachers. Thursdays at 12:30 p.m. except Nov 22, Dec. 20, 27. Renwick Gallery Palm Court.

### August

4 Craft Futures Family Day. Hands-on craft activities inspired by the artworks in *40 Under 40* on display and a scavenger hunt through the exhibition galleries. 11 a.m.–2 p.m. Renwick Gallery Grand Salon.

8–12 Penland study tour, Tim Tate

15 American Craft Masterpieces. Nicholas Bell, The Fleur and Charles Bresler Curator of American Craft and Decorative Arts, discusses Joshua DeMonte’s *Curtains* and *Balcony Bracelet*, Renwick Gallery, 12 noon, 1st floor lobby.

29 *40 Under 40* curator Nicholas Bell leads a tour through the exhibition and reveals behind-the-scenes insights into the works and anecdotes about the artists. Renwick Gallery, 12 noon, 1st floor lobby.

### September

7 Studio Glass at 50. 50th anniversary celebration of the studio glass movement. William Warmus, independent curator and glass expert, moderates a conversation about studio glass with veteran glass artist Toots Zynsky and up-and-coming *40 Under 40* artist Matthew Szosz, Renwick Gallery Grand Salon, 12 noon, open to all.

8 Dinner in Philadelphia with Suzanne and Norman Cohn

11 JRA Board Meeting, Lois Jecklin

22 *40 Under 40* program: Fashion show of Jeff Garner’s fashions, Renwick Gallery

29 Local Study Tour, Pat Arnold, Sandy Mitchell

### October

4–7 Cranbrook Study Tour

6 Distinguished Artist Workshop. Jason Walker, free.

7 Distinguished Artist Lecture. Renwick Gallery Grand Salon, 2 p.m., free and open to the public

8 JRA Board meeting

15–18 Study Tour to Pittsburgh, TBA

23 Annual Membership Meeting with Betsy Broun, The Margaret and Terry Stent Director, Smithsonian American Art Museum Renwick Gallery Grand Salon, 6:30 p.m., catered, open to all members.

### November

1–4 SOFA Chicago

1 SOFA Chicago Preview opening for collectors.

3 JRA SOFA Brunch 9:30–11 a.m., Terrace

8–9 *40 Under 40* program. Nation Building: Craft and Contemporary American Culture, a symposium addressing issues pertinent to the future of the craft movement, Smithsonian American Art Museum, McEvoy Auditorium (Eighth and G Streets N.W.).

17–18 New York Ceramics Auction Trip

### December

1 JRA Day

4 JRA Board Meeting



Tony Powell

### BETSY BROUN TO ADDRESS MEMBERS AT ANNUAL MEETING

The annual membership meeting will take place at the Renwick Gallery’s Grand Salon on Tuesday, October 23 from 6:30 to 8:30 p.m. It will be catered.

**Betsy Broun**, The Margaret and Terry Stent Director of the Smithsonian American Art Museum, will address the group on the status of the museum, the Renwick Gallery and its renovation. The JRA financial report will be presented by Treasurer Brenda Erickson.



Miriam Rosenthal

The front row tells a lot about the people who attend lectures, so the James Renwick Alliance decided to reward and recognize two front rowers for their lifetime dedication to the front row of JRA and the Renwick Gallery. Elmerina and Paul Parkman will be presented the One-of-a-Kind award at the 2013 Spring Craft Weekend for their extraordinary contributions and service. They were awarded the title as founders in 2006, have been awarded titles by every craft organization in the country, and this is the first JRA recognition for their tireless dedication to the craft community. They are in the front row, (Paul in the light blue sweater), at the Michael James lecture on April 29. Read more in the fall issue of the *Quarterly*.

### JRA DAY: SATURDAY, DECEMBER 1

Mark your calendars now for the 5th Annual JRA Day, Saturday, December 1, at the Woman’s Club of Chevy Chase. This year’s show will feature many favorite artists from years past, as well as exciting new artists. Returning artists include Analya Cespedes (jewelry), Miriam Rosenthal (photography and hand knit scarves), and Laura Peery (ceramics), whose teapot is on the cover of this issue of the *Quarterly*. Participating artists and images of their work will appear on the JRA Day web site beginning in August, [www.jraday.com](http://www.jraday.com). We’re also planning some surprises, so stay tuned.

In addition to artists, JRA Day depends on volunteers. If you’re interested in helping in any way—from taking tickets to set up and take down—get in touch with Cicie in the Alliance office or email Jere Gibber ([jgibber@aol.com](mailto:jgibber@aol.com)) or J.G. Harrington ([jharrington@dowlohnes.com](mailto:jharrington@dowlohnes.com)).

As always, JRA Day shows the work of artists who are members of the James Renwick Alliance. The proceeds from JRA Day benefit the Alliance’s programs and other activities. Come join us on December 1!—Jere Gibber and J.G. Harrington

William Peirce will be showing his turned wood bowls at JRA Day. Photo courtesy of the artist

