



winter|spring 2013

THE QUARTERLY

THE JAMES RENWICK ALLIANCE



William Hunter
Retusa Unfolding

**JAMES RENWICK
ALLIANCE QUARTERLY****EDITOR**

Clemmer Montague

ASSISTANT EDITOR

Johanna Thompson

ART DIRECTOR

Donna Sicklesmith-Anderson

PHOTOGRAPHER

Miriam Rosenthal

WRITERSPat Arnold; Fran Burka;
Sandy Mitchell; Robert Sinclair;
Johanna Thompson**COPY EDITORS**Elmerina Parkman
Johanna Thompson
Cicie SattarnilasskornJames Renwick Alliance
4405 East West Highway, Suite 510
Bethesda, MD 20814
Phone 301 907-3888 / Fax 301 907-3855

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301 907-3888

From the president...

These past few months, from December 1 until April 7, are the culmination of the James Renwick Alliance's three major fundraising initiatives. It seems as if we all slipped from one event committee to another seamlessly and with great vigor.

First of all, Jere Gibber and J.G. Harrington revitalized JRA Day, making it a successful event and promoting our artist members as well. They tried out new ideas which worked, thanks to the larger number of members who volunteered to make it a successful day. That was December 1. The team was so enthusiastic that they have already set JRA Day 2013 for Saturday, December 7.

Then close on the heels was the initiative to replenish the JRA Dale Chihuly Publication Fund, which we emptied to support the publishing of the catalogue for the Renwick Gallery's very successful *40 Under 40: Craft Futures* exhibition. The New Year's Eve party on December 31, 2012: The goal was to increase participation from 80 to 100, and, by golly, we did it (with 22 artists exchanging their work for a ticket)! Again we added to the Chihuly Fund and had so much fun that Mallory Lawson immediately volunteered to chair the committee for 2013.

The third major fundraising effort is Spring Craft Weekend on April 5–7 with venues at monuments, historic and famous hotels and the Renwick Gallery with Giselle Huberman and Brigitte Savage and their committee in the lead. Even I caught the fever and volunteered to chair the 2014 Spring Craft Weekend.

It takes an army to pull off events as complex and successful as JRA Day, the New Year's Eve party and Spring Craft Weekend. All would be impossible without the diligent efforts of so many James Renwick Alliance members who work very hard for their success.

Income comes in from other sources as well: membership, programs, study tours, donations and contributions—each as important in its own way as others. The real message is that all our efforts would be impossible without the large number of volunteers who pitch in with their special talents. And we can use many more.

The James Renwick Alliance and the Smithsonian American Art Museum's Renwick Gallery deeply appreciate these dedicated members.


Clemmer Montague, *JRA President***JRA BOARD MEETINGS***Tuesday, April 30 @7:30 p.m.
Saturday, June 15 @2 p.m.

*Dates and times are subject to change



Miriam Rosenthal

Not all is work all the time. I am identified as one of the American Crafties of the New Year's Eve party fame, in costume for *The Yellow Rose of Texas*, honoring the Craft Leaders Caucus study tour to Houston last May, led by Sandy and Norman Mitchell.



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 17th 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. Follow the museum on Twitter, Facebook, Flickr, ArtBabble, iTunes and YouTube.



ON THE COVER

"I use the vessel—humanity's oldest and richest metaphor—as a vehicle," says William Hunter, the James Renwick Alliance 2013 Master of the Medium of Wood. This piece, *Retusa Unfolding*, a rosewood vessel in Cocobolo, is available for bids at the Spring Craft Weekend live auction on April 6. Photo by Alan Shaffer



Being honored as One-of-a-Kind recipients means that Paul and Elmerina Parkman (left) have taken part in as many JRA events as possible over 31 years. Here they are at the Renwick on a recent guided tour of the Gallery's permanent collection with Pati Young, Renwick docent Amy Krupsky, Sandy Mitchell and new member Mona Wasfy. Photo by Miriam Rosenthal

TRULY LOVED: THE PARKMANS, ONE-OF-A-KIND

One-of-a-Kind Award recipients Elmerina and Paul Parkman will be presented with their award at the Spring Craft Weekend gala by Lloyd Herman, director emeritus of the Renwick Gallery. Here, friends of the Parkmans offer the following congratulatory words:

FROM **Betsy Broun**

The Margaret and Terry Stent Director of the Smithsonian American Art Museum
"The Parkmans' friendship with the Renwick is long, rich, and heartfelt—JRA founding members and leaders, museum commissioner, donors of an outstanding glass collection, and deeply committed to the museum and its programs. When I scan the audience at one of our museum events, I invariably spot Elmerina and Paul and I often think, "They are our #1 fans. And, I am theirs!"

FROM **Myrna and Sheldon Palley**

The Myrna and Sheldon Palley Pavilion for Contemporary Glass and Studio Arts, Lowe Art Museum, University of Miami

"Elmerina and Paul Parkman stand alone in their collecting of objects made by artists working in glass. They always collected the highest quality of glass pieces. It has been fantastic to know them and share their enthusiasm for glass. Their intense study, knowledge, passion and continuing love for this medium has put them in the forefront of true art collectors and, of course, owning the title—One-of-a-Kind.

"Paul would record any event or gig—small, lavish or homey—writing in his journal and taking photos with his camera in hand. What a great accomplishment for posterity."

FROM **Linda and Henry Wasserstein**

New York area Art Alliance for Contemporary Glass

"Our love affair with Elmerina and Paul began more than 25 years ago and has never wavered. We know them through their membership, leadership and support of the New York area Metropolitan Contemporary Glass Group, The Art Alliance for Contemporary Glass and the Creative Glass Center of America at Wheaton Arts, all groups that they helped establish. For many years, Elmerina and Paul were the heart of the curators program at Glass Weekend at Wheaton Arts and still provide support and advice for that program. Yet, despite their many accomplishments and incredible generosity, they are the most down-to-earth, unassuming people we know. They do everything with smiles on their faces and with the utmost humility and equanimity. Together, they are truly 'one-of-a-kind.'"

2013 SCW PATRONS

RENWICK SOCIETY

Giselle and Benjamin Huberman and The Robert M. Minkoff Foundation.

GRAND SALON

Anne and Ronald Abramson, Fleur Bresler, Marian and Russell Burke, Miriam and Leon Ellsworth, Laura Hoenemeyer and James (Jay) Barrett, Shirley Jacobs, Deena and Jerome Kaplan, Anne Mehlinger and Terry Beaty, Bonnie and Gilbert Schwartz and Pati Young.

PALM COURT

Frances and Leonard Burka, Ryna Cohen, Lois and Richard England, Martin Gammon of Bonhams, Maurine Littleton and Jeffrey Cunard, Myrna and Sheldon Palley and Elmerina and Paul Parkman.

OCTAGON ROOM

Lisa and Dudley Anderson, Barbara and Arnold Berlin, Cynthia and Alton Boyer, Judith Chernoff and Jeffrey Bernstein, Brenda Erickson and Richard Fryklund, Arlene and Harold Finger, Diane and Marc Grainer, Jere Gibber and J.G. Harrington, Lois and Dirk Jecklin, Colleen and John Kotelly, Myra and Stephen Kurzbard, Michele Manatt and Wolfram Anders, Clemmer and David Montague, Sandy and Norman Mitchell, Gwen and Jerome Paulson, Karen and Michael Rotenberg, Susan and Fredric Sanders, Carol and Ronald Sekura, Irene and Robert Sinclair, Lenel Srochi-Meyerhoff and John Meyerhoff, Rebecca A.T. and Gary Stevens and Linda and Henry Wasserstein.

INDIVIDUAL PATRONS

Carolyn Alper, Ann and Bruce Bachmann*, Robert Buchanan, Sorrell Caplan, Olivia and Harlan Fischer*, Virginia Friend, Marsha Gold, Marilyn Hardis, Mallory Lawson, Vivian Pollock, Chris Rifkin, Eleanor T. Rosenfeld, Brigitte Savage, Jeffrey Spahn Gallery, Jacqueline Urow, Kathryn van Wyk, Judith Weisman and Barbara Wolanin.

LIFETIME PATRON

Lloyd E. Herman

*In honor of Elmerina and Paul Parkman

STARS OF TODAY AND TOMORROW

Spring Craft Weekend 2013

Washington, D.C. in the early spring presents a burst of color: brilliant yellows of daffodils and forsythia, welcome whites in star magnolias and Bradford pears, the blazing pinks of the cherry trees combining with the muffled grays and beiges of the columns of government buildings and monuments.

The Spring Craft Weekend committee has combined these elements of Washington, D.C. with the theme of the weekend: *Stars of Today and Tomorrow*. The theme occurs and resurfaces throughout the three days of activities in monuments, historic hotels, the Renwick Gallery, home exhibitions, curator discussions, artists' talks and exhibitions, a panel discussion, a fashion show, auctions and patrons' reminiscences. Meantime, along the Tidal Basin, thousands are celebrating the beauty of the cherry blossoms. Here is how the weekend will proceed:

THURSDAY April 4, 2013 Starry Evening Dinner 6 p.m. – 9 p.m.

Giselle and Ben Huberman will host a special dinner for Patron levels: Renwick Society Patrons (\$10,000), Dedicated to Arts Patrons (\$7,500) and Grand Salon Patrons (\$5,000), and the five Masters of the Medium: Adrian Saxe (ceramics), Mary Giles (fiber), Paul Stankard (glass), Bruce Metcalf (metal), and William Hunter (wood). Also attending will be the One-of-a-Kind award recipients Elmerina and Paul Parkman.

Celebrated artist in glass and educator Paul Stankard will use his remarkable skills to demonstrate how he explores and portrays the mysteries of seeds, fertility, and decay in his work. Location: terrace of the Huberman's home, 9905 Bencross Drive, Potomac, MD.



Alex Bernstein, *Sky Blue Grasp*, glass

By invitation only to patrons at the above levels. To become a patron at one of these levels, please contact the JRA office. *Arranged by* Giselle and Benjamin Huberman and Brigitte Savage



Novie Trump,
Beginnings, ceramic

FRIDAY April 5, 2013

Friday's agenda is divided into three parts:

- Caucus/Patrons Day in Virginia for Patrons and Caucus members
- *Stars of Tomorrow* exhibition and BBQ at Mt. Rainier, Maryland for JRA members and the public
- Festive Evening: *Glass to Wear: A Fashion Show* and dinner for JRA members and the public

Caucus/Patrons Day in Virginia

12:45 – 8:30 p.m.

Please join us on a tour to two private art collections in Alexandria, VA, followed by festivities at The Women in Military Service for America Memorial Building, Arlington National Cemetery. Highlight of the evening is *Glass to Wear: A Fashion Show* of exotic clothing made of glass, staged and directed by glass master Laura Donefer and her assistant Nancy De DuBois. A dinner will be followed by a special presentation to guest artist Joyce J. Scott. Also, attendees may wander through the Memorial's award-winning landscape and architecture and never-before-seen artifact-filled exhibitions.

10:15 a.m. Caucus Members/Patrons who wish to attend the *Stars of Tomorrow* exhibition and BBQ Lunch in Mt. Rainier, MD meet their bus at the DeSales Street entrance of the Mayflower Hotel, corner of Connecticut Avenue and DeSales Street, N.W. (See details opposite).

10:30 a.m. Bus departs for Mt. Rainier, MD.

12:45 p.m. Caucus Members/Patrons at Mt. Rainier board the bus to depart for the afternoon tour of collectors' homes and the evening program.

1:15 p.m. Remaining Caucus Members/Patrons meet the buses at the DeSales Street entrance to the Mayflower Hotel for the tour of collectors' homes and the evening program.

1:30 p.m. Buses depart for afternoon tours and evening programs.

8:30 p.m. Buses return to DeSales Street, N.W.

Limited to participating Caucus Members and Patrons. \$135 per Caucus Member (\$35 tax deductible). No charge for Patrons. Smart Casual Attire. Parking is available at the PMI garage at 1725 DeSales Street, N.W. Farragut North Metro stop. *Arranged by* Barbara Berlin and Sandy Mitchell



Laura Donefer
Gulf Coast
Amulet Basket, glass

Stars of Tomorrow Exhibition and BBQ Lunch Mt. Rainier, Maryland

11 a.m. – 3 p.m.

Stars of Tomorrow exhibition, demonstration and sale, followed by a BBQ lunch at Washington Glass School, 3700 Otis Street, Mt. Rainier, Maryland. A juried exhibition showcases Washington, D.C. area local artists in all media: Jessica Beels, Julia Bloom, Nancy Donnelly, David D'Orio, Gayle Friedman, Rania Hassan, Sean Hennessey, Jeffery Herrity, Michael Janis, Tamara Laird, Zofie Lang, Jamie Langhoff, Laurel Lukaszewski, Donna McCullough, Elissa Farrow Savos, Chris Shea, Michael Sirvet, Tim Tate, Erwin Timmers, Novie Trump, Elizabeth Vorlicek, Megan Van Wagoner, Nancy Weisser and Audrey Wilson. Many of these artists are recipients of the James Renwick Alliance recognition of excellence awards at past ARTomatic shows.

Open to all James Renwick Alliance members and the public. \$35 per person. (\$10 tax deductible). No charge for Patrons and Caucus Day participants. JRA members and the public must arrange for their own transportation. *Arranged by* Sean Hennessey, Tim Tate and Novie Trump

Festive Evening *Glass to Wear: A Fashion Show and Dinner*

5:15 – 8:30 p.m.

Festive Evening at The Women in Military Service For America Memorial Building, Arlington National Cemetery, for *Glass to Wear: A Fashion Show*, special presentation of Achievement in the Arts to guest artist Joyce J. Scott, a dinner and opportunity to view award-winning landscape and architecture and never-before-seen exhibitions.

8:30 p.m. Bus departs for the Mayflower Hotel at DeSales Street, N.W. Parking is available at 1 Memorial Drive at the Ceremonial Entrance to Arlington Cemetery. Arlington Cemetery Metro stop.

\$160 per person (\$45 tax deductible), Smart Casual Attire. *Arranged by* Barbara Berlin, Giselle Huberman, Sandy Mitchell, Robert Minkoff, Brigitte Savage, and guest directors Laura Donefer and Nancy De DuBois



Beverly Tadeu,
Rooted Hoops,
earrings

Arthur Hash,
Web,
bracelet

SATURDAY MORNING April 6, 2013**Panel Discussion: Perspectives on the Future of Craft Art**

10:30 a.m. – 12 noon

Smithsonian American Art Museum's Renwick Gallery's Grand Salon, 17th Street and Pennsylvania Avenue, N.W., Washington, D.C.

Are there differences or similarities from the perspective of the future of craft among those who have practiced a quarter of a century and those who just have begun their careers? Cindi Strauss, curator of modern and contemporary decorative arts and design, and assistant director of programming, at the Museum of Fine Arts, Houston, addresses this question in a panel discussion. Based on her experience as a curator of a museum which has acquired major craft collections in the last few years, Cindi engages in a panel discussion with current practitioners Scholar, Author and Jeweler Bruce Metcalf of Philadelphia and Master of the Medium of Ceramics Adrian Saxe of Los Angeles with Tennessee Multi-Media Artist Hunt Clark and Washington, D.C. Glass Artist Sean Hennessey. Hunt employs unconventional techniques to create sculpture and video-based installations, while Hennessey tells playful narratives based on mythology, religion, science, fiction and personal experience in sculptures of glass, concrete, found objects, paint, steel, light and video.

Free and open to the public. Farragut West and Farragut North Metro stops. Arranged by Barbara Wolanin



TOP LEFT, Hoss Haley, *Wad*, metal TOP RIGHT, F.L. Wall, *You Lucky Dog*, metal
ABOVE LEFT, Jamie Bennett, *Queste 5*, brooch ABOVE RIGHT, Sean Hennessey, *The Worlds Unseen Surround The World We Know*, cast glass



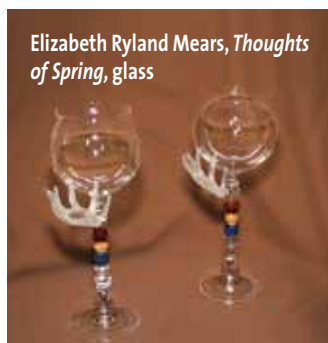
Pat Hickman,
Vesicle, fiber



Anat Shifan, *Blue Shelf*, ceramic



Komelia
Hongja Okim,
Blossoming
4, brooch



Elizabeth Ryland Mears, *Thoughts of Spring*, glass

ABOVE, Melissa Stern, *Counting the Days*, ceramic



Susan Taylor Glasgow,
Tout Suite, glass

SATURDAY EVENING April 6, 2013
Gala, Auctions and One-of-a-Kind Award

6 – 10 p.m.

Willard InterContinental Hotel
1401 Pennsylvania Avenue N.W., Washington, D.C. 20004

James Renwick Alliance Spring Craft Weekend gala and auctions, featuring work of the 2013 Masters of the Medium, events and adventures ranging from wonderful evenings with food and wine, trips to national heritage destinations, intriguing fiber, sensational glass, etc., made by stars of today and stars of tomorrow. One-of-a-Kind award to Elmerina and Paul Parkman.

6 p.m. Gala evening starting with Patrons early check-in.

6:30 p.m. Preview reception for Patrons.

7 p.m. General check-in, cocktail hour, silent auction.

8 – 10 p.m. Benefit dinner, live auction, One-of-a-Kind Award presented by Renwick Gallery Director Emeritus Lloyd Herman.

Open to all ticket holders. Tickets for sale for \$325 per person (\$150 tax deductible). No charge for Patrons. Artful Attire. Valet parking \$10. Arranged by Anne Mehringer, Auction Committee chair; Bonnie Schwartz, Gala chair; Judy Weisman, Installation; Pat Arnold, Behind the Scenes chair; Martin Gammon, auctioneer for Bonhams.

SUNDAY MORNING April 7, 2013
Distinguished Educator Awards Brunch
 10 a.m. – 1:00 p.m.

The St. Regis Hotel
 923 16th and K Street, N.W., Washington, D.C. 20006

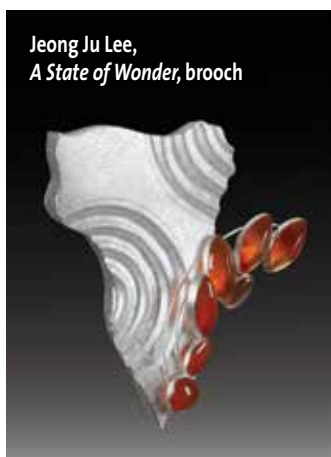
Awards brunch honoring the five Masters of the Medium: Adrian Saxe (ceramics), Mary Giles (fiber), Paul Stankard (glass), Bruce Metcalf (metal), and William Hunter (wood). The artists will talk about their work and awards will be presented by Paul Parkman and Lois Jecklin.

Every odd number year, James Renwick Alliance members choose Masters of the Medium in the five craft categories. Selection is based on artists who have demonstrated consummate craftsmanship, influenced the designated medium and significantly contributed to the craft field.

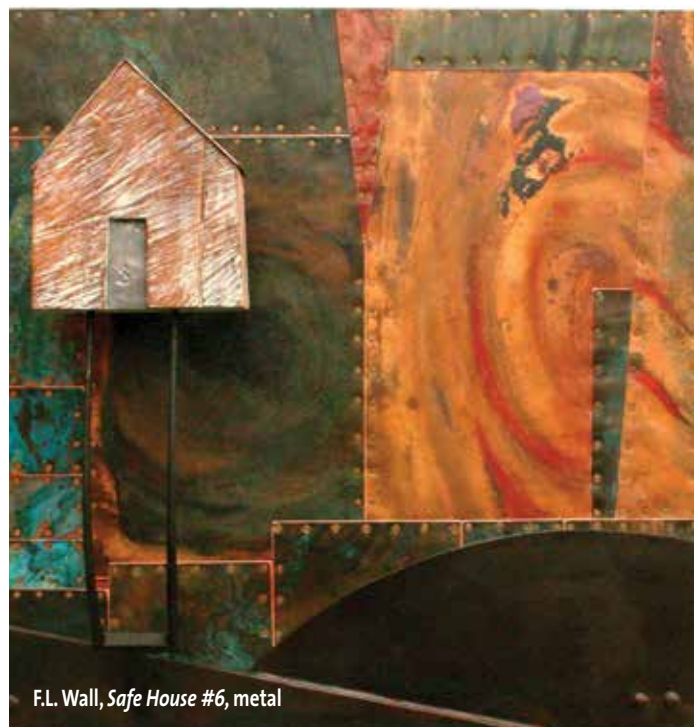
\$95 per person (\$35 tax deductible). No charge for Patrons. Valet parking \$20. Arranged by Lois Jecklin and Paul Parkman



Joyce J. Scott,
*Abstract
 Necklace
 with Coral*



Jeong Ju Lee,
A State of Wonder, brooch



F.L. Wall, *Safe House #6, metal*



Valerie Beck, *Skunks, glass*



Mami Kato,
*Hydrophyte,
 fiber*



ABOVE, Charissa Brock, *Quiet Standing, bamboo and pate de verre*



Andrew Christenberry, *Audio cabinet with peony fabric, wood, fiber*

SCW 2013 LIVE AUCTION



2.

Dinner by Lino at Anne's with Wine by Terry

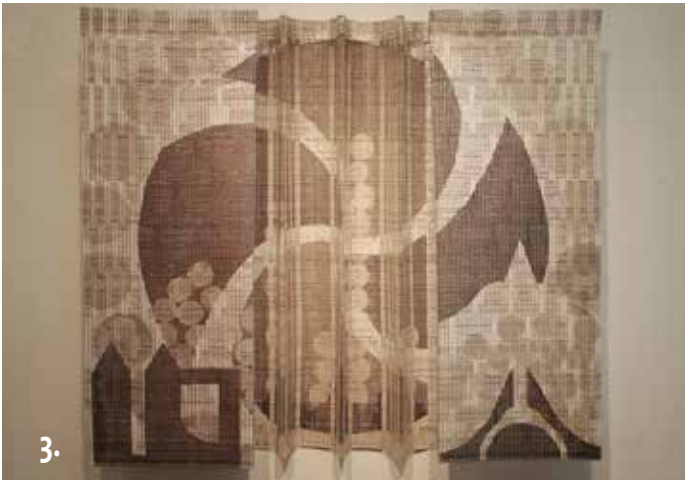
Lino Tagliapietra, *chef*

Terry Beaty, *wine sommelier* | Anne Mehringer, *sous chef*

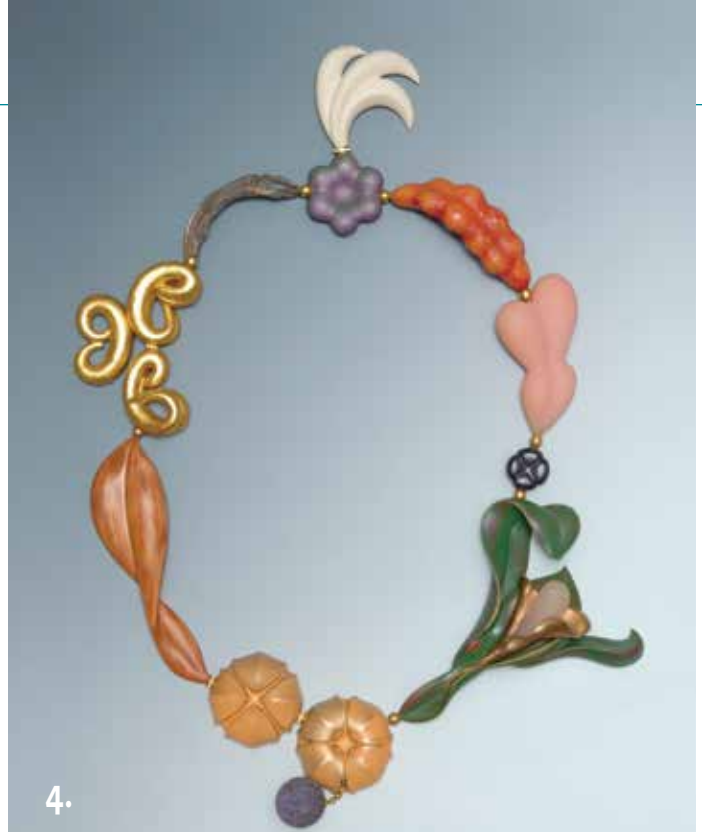
Starting bid for Dinner with Lino Tagliapietra for 14 people including the hosts is \$1,000 a person (priceless but we feel we must put a dollar value on the evening).

It is a rare opportunity to be with master glassmaker Lino as he demonstrates his other creative talent, the preparation and execution of an exquisite Italian dinner in the Muranese style. This fabulous evening will take place in the oldest and continuously lived-in house in Montgomery County, Old Loughborough, the home of Anne Mehringer and Terry Beaty. Terry, who is a wine expert, is offering to pair wines with Lino's dishes and Anne will assist the maestro in the kitchen.

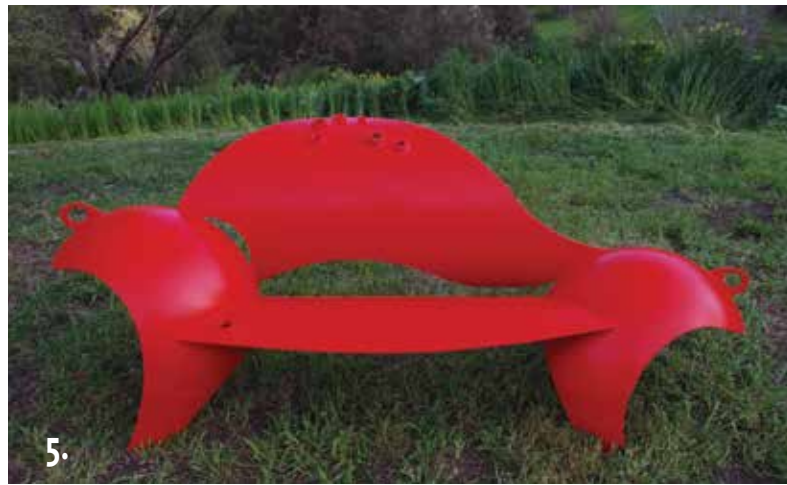
The evening is offered on a mutually agreeable date (excluding July and August). Winning bids are nonrefundable but are transferrable.



3.



4.



5.



6.



7.



8.



9.



1. William Hunter, *Retusa Unfolding*, wood (see photo on front cover)
2. Dinner by Lino Tagliapietra (see event details in sidebar)
3. Gerhardt Knodel, *Theodora's Wrath*, fiber
4. Bruce Metcalf, *Two Golden Ball Flowers*, jewelry
5. Colin Selig, *Propane Tank Chaise Love Seat*
6. Adrian Saxe, *Untitled Ewer*, (copper black bold ampersand AIG)
7. Toots Zynsky, *Riposo*, glass
8. Paul Stankard, *Renwick Bouquet with Honeybee Swarm*, glass
9. Jason Walker, *Holding on Before the Eruption*, ceramic
10. Mary Giles, *Break-through*, fiber

10.

SCW 2013 EVENTS & ADVENTURES



Tim Rowan's studio

Hudson Valley Art and Craft Trail, September 19–22, 2013

Four days and three nights visiting the Hudson River area—filled with craft artists in every category and then some, great food, spectacular scenery—is a perfect way to have fun, learn about the area's art community and fundraise for the James Renwick Alliance.

Dates are Thursday, September 19 – Sunday, September 22.

Visits will be to Storm King Sculpture Park, DIA: Beacon, Culinary Institute of America, SUNY (State University of New York) New Paltz, and artists' studios in this area: the homes, studios and galleries of artists such as Jamie Bennett, Tim Rowan, Jeff Shapiro, Jennifer Trask, Sergey Jivetin, Arthur Hash, Myra Mimplitsch-Gray, Pat Flynn and the past artists who made the Hudson Valley famous: Frederic Church, Thomas Cole, Albert Bierstadt, Asher Brown Durand and Thomas Moran, including two versions of his *Grand Canyon of the Yellowstone* (1893–1901 and 1872) and *Chasm of the Colorado* (1873–74) which were on view at the Renwick Gallery for a few years.

The tour is limited to 20. Transportation from Washington, D.C., is by personal car with daily local bus service. Hotel lodgings will be at the expense of each person. Three lunches: DIA Beacon, gallery and studio of ceramist Jeff Shapiro and the home and studios of sculptor Jennifer Trask and jeweler Sergey Jivetin, plus an evening dinner at the Culinary Institute of America.

Cost is \$695 per person. Included are a \$350 per person contribution to the James Renwick Alliance, daily bus service, three lunches, one dinner and admission tickets.



Wine and Food at Barbourville Winery and Palladio Restaurant Saturday, July 27, 2013

Twenty lucky people will make a special trip to the Barbourville Vineyards for a wine tasting of 10 wines and a three course lunch with wine pairings at Palladio Restaurant, all accompanied by Terry Beaty's commentary on wine and Civil War history.

Through the years, the winery has led in establishing the credibility of the Virginia appellation with an array of vitis vinifera wine varietals, cultivating wines of a European heritage. The restaurant's name is no accident, given Andrea Palladio's influence on the Jeffersonian mansion here and the presence of his masterpieces throughout the Veneto, home to Gianni and Silvana Zonin, founders of this vineyard estate.

Northern Italian in inspiration, yet creatively indebted to the most seasonal and local resources of the earth and sea, Palladio offers the handsomest gastronomic redemption there can be and promises only the finest food and wine.

Cost: \$350 per person, limited to 20 people.





**An evening at Restaurant Eve
110 Pitt Street, Alexandria**

Eight lucky people from the James Renwick Alliance will have the opportunity at the SCW Gala to bid on the suave service and pedigreed ingredients at a dinner with wine pairings at The Chef's Tasting of Restaurant Eve.

The husband and wife team of Dublin native Chef Cathal (silent "r") Armstrong and his restaurant veteran wife Meshelle Armstrong has created Restaurant Eve, a passion based on experience and a name lent by their first child.

Located in Old Town, Alexandria, this historic warehouse building is now converted into a quaint yet sophisticated 100-seat restaurant.

The 34-seat destination Chef's Tasting Room is Chef Armstrong's culinary showcase of "Modern American Cooking with Classical French Influences." Here he features prix fixe tasting menus, highlighting the freshest of seasonal ingredients and local Virginia produce. Armstrong has a strong commitment to sourcing the best ingredients that local farmers can provide in the pursuit of excellence.

Cost \$450 per person, limited to 8 people.



**See Baltimore through the
Eyes of local artist Joyce J. Scott
Saturday, May 18, 2013**

Ten people are offered the opportunity to see Baltimore through the eyes of its resident artist Joyce J. Scott who will show off her favorite museum and take you to private collections and artists' studios.

Joyce J. Scott, internationally renowned artist and a JRA 2005 Master of the Medium of metal/jewelry and recipient of a special recognition for Achievement in the Arts, offers a tour of her hometown, artists and craftsmen, studios and a private tour of the American Visionary Art Museum by founder and director Rebecca Hoffberger. This mobile survey of Baltimore's vivid arts and crafts scene allows a hands-on connection with the artists and their work. Those participating are: Joyce J. Scott at Goya Contemporary and studio visits with Annet Couwenberg and Anthony Corradetti. Also on the itinerary is the Jewelry Center at Maryland Institute College of Art with faculty Shana Kroiz, Kirsten Rook, April Wood, Damon Thomson, Jenn Parnell, Beth Pohlman, Lauren Schott and alumni Wendy McAllister, Giselle Kolb, Lori Gotleib, Dara O'Malley, Pam Fischer and Lisa Cimino.

Lunch and transportation are included. Cost: \$450 per person, limited to 10 people.



**Annette Polan will Create
a Black and White Portrait**

Annette Polan is known internationally as a portrait artist. She has photographed and painted the official portraits of leaders of industry and government including former Justice Sandra Day O'Connor. Ms Polan is former chairman of the Painting Department at the Corcoran Gallery of Art. She is offering to draw a black and white portrait.

Value \$3,000

Neiman Marcus Fashionista Luncheon

Neiman Marcus Mazza Gallerie invites eight people to a private afternoon of fashionable fun in Friendship Heights. This exclusive luncheon event will include a presentation of models showcasing the season's hottest trends, followed by personalized skincare and makeup consultations by the NM beauty experts. Neiman Marcus gift bags containing gift cards of \$50 per person will be awarded so each guest will walk away with a fashionable souvenir.

Value: \$2,000 at \$250 per person, limited to 8 people.



Spring Craft Weekend Panel Discussion: Panelists are the Stars of Today and Tomorrow

Moderated by Cindi Strauss

Are there differences or similarities in perspectives about the future of craft art among those who have practiced for a quarter of a century—our stars of today—and mid-career artists who can be considered stars of tomorrow? (See page 6 for details.)



Cindi Strauss

Panel chair **Cindi Strauss** is both the Assistant Director for Programming and the Curator for Decorative

Arts and Design at the Houston Museum of Fine Arts where she is responsible for the decorative arts, design, and craft collections made after 1900. Her widely-recognized expertise in the craft field is based on her major in art history and her MA in the History of Decorative Arts from the Cooper-Hewitt/Parsons School of Design. She has acquired for Houston MFA the Helen Williams Drutt Collection of Contemporary Jewelry, the Carol Strauss Collection of Fiber Art, the Garth Clark and Mark Del Vecchio Collection of Contemporary Ceramics, and the Leatrice and Melvin Eagle Collection of Contemporary Craft. In addition to authoring important catalogues to accompany exhibitions of these collections, she has curated dozens of exhibitions and published in major catalogues and journals. She is on the board of the American Craft Council. Last year, she was one of the jurors who selected the artists for the 2013 Smithsonian Craft Show.

STAR OF TOMORROW

Multi-media artist **Hunt Clark**, of Sparta, TN, employs unconventional techniques and a wide range of mediums, including light and video, to create sculpture and video-based installations that he describes as “playful narratives based on mythologies, religions, science, fiction, and personal experiences.” He employs unconventional techniques using specialized tools, testing the limits of the medium of wood. He is known for his fluid sculptural forms in wood, which are often integrated in his installations. He studied painting and sculpture at the University of Tennessee, Knoxville. He has exhibited his work widely and is currently on view at the Museum of Art and Design. He has taught at both Penland and Arrowmont Schools of Arts and Crafts and participated in the International Turning Exchange in Philadelphia.

STAR OF TOMORROW

Glass sculptor **Sean Hennessey** of Washington, D.C., has shown his work widely in the area. In 2012 he received his second DC Commission on the Arts and Humanities Artist Fellowship Award as well as a James Renwick Alliance Recognition of Excellence in Craft Award at ARTomatic. He is known for his recent kiln-formed slump cast glass



Hunt Clark



Sean Hennessey



Bruce Metcalf



Adrian Saxe

panels enlivened with application of concrete and color and back-lighting with electroluminescence. He majored in sculpture with a minor in philosophy at Berea College in Kentucky and explored paint techniques at the Faux Finish Institute in Louisville. As a member of the James Renwick Alliance Board of Directors, he is not only on the Distinguished Artist Lecture Series Committee, but has also worked on Asheville/Penland study tours.

STAR OF TODAY

Bruce Metcalf was once described as the “Socratic gadfly of metalsmithing” by art historian Sean Licka. He received a BFA from Syracuse University in 1972 and an MFA from Tyler School of Art in Philadelphia in 1977. Bruce has taught at the Massachusetts College of Art, Colorado State University, Kent State University, and the University of the Arts in Philadelphia.

Bruce’s pins and necklaces have been exhibited internationally and can be seen in a number of books about contemporary art jewelry. His work has been included in over 350 national and international jewelry exhibitions in the past 40 years and has been collected by major institutions including the Renwick Gallery.

Bruce’s writing on modern craft has been published widely,

and he recently co-wrote *Makers: A History of American Studio Craft* with critic Janet Koplos. He is one of the 2013 JRA Masters of the Medium.

STAR OF TODAY

Ceramist and distinguished educator **Adrian Saxe** of Los Angeles is known for his masterful sculptural, non-functional clay vessels, often based on classical forms but outrageously modern in their unique shapes which reflect a sense of humor. He earned a B.F.A. degree at California Institute of the Arts, Valencia and has been a professor of design at the University of California at Los Angeles for over 35 years.

Adrian has been awarded many prestigious grants and fellowships, including a six-month residency at the experimental atelier of the Manufacture Nationale de Sevres in France. He has had many solo exhibitions at Garth Clark Gallery in New York and the Frank Lloyd Gallery in Los Angeles, as well as the Los Angeles County Museum of Art. His vessels have been included in many museum, national, and international exhibitions and is in over 30 museum collections, including the Renwick Gallery. He is one of the 2013 JRA Masters of the Medium.

Thanks for the Memories!

SCW Acknowledgments

Spring Craft Weekend happens because of months of intense planning by a large number of volunteers. Here is how the year progressed with many taking on huge responsibilities. The James Renwick Alliance owes a debt of gratitude to these dedicated members and volunteers.

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Glass to Wear: A Fashion Show Participating Artists:

Organizer: Laura Donefer assisted by Nancy De DuBois. *Nicole Berger, Aaron Baigelman, Gina Carroll, Debra Dowden Crockett, Cara Dimassimo, Jenna Efrein, Laura Foden, Allison Fonda, Alexandra Fresch, Susan Taylor Glasgow, Ryan Haley, Carmichael Jones, Eamon DeFabbia Kane, Amy Lemair, Sarah Michalik, Karen Mooney, Amanda Nardone, Emily Peterson, Steven Ponitkowski, Joshua Powanda, Nicole Ramos, Sean Redmond, Holly Roberts, Julia Rogers, Chelsea Rousso, Chris Sajek, Susan Sewell, Madeline Rile Smith, Audrey Wilson, Heather Sutherland, Robyn Weatherley, Audrey Wilson and Barbara Yerace. Models:* Olivia Bugbee, Cat Burns, Candy Jo Hoffman, Julia Lawrence, Scott Manns, Rachel Merga, Sarah Miller, Robert M. Minkoff, Matt McCaskey, Corrine McFadden, Jennifer McPherson, Flower McPherson, Adrienne Pugh, and Mary Rogers. *Photography:* Heather DeFelice, Steven Desparrois and Nancy Weisser. *Assistants:* Holly Manns, hair and makeup; Heather Ahrens, David Chew, Nancy Evans, Karl Harron, Skitch Manion and Jessie Savage. *Special contributors:* Salem Community College and Salem Community College Glass Club.

Special contributions to the James Renwick Alliance in honor of Elmerina and Paul Parkman:

Ann and Bruce Bachmann, Joan and Milton Baxt, Katherine Crosson, Lynn Bailets and Olivia and Harlan Fischer. And to The Smithsonian American Art Museum and Renwick Gallery staff who make the exhibitions and programs at the Renwick Gallery possible.

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The Patron Saint of the JRA Patrons: Shirley Jacobs

Shirley Jacobs had been interested in craft art and had been a collector of native African art for some time when she learned of the James Renwick Alliance. She decided to attend an event, and, although she knew no one in the organization, she found that “the people were so friendly.”

The warm welcome continued when Shirley arrived for a local JRA trip and was greeted by Elmerina Parkman, one of the founding members of the organization. In 2002 Shirley and her husband Marshall, a fine hobbyist wood turner, went on a JRA caucus trip to California. That trip is remembered for several highlights: a visit to the home of fiber artist Kay Sekimachi and wood turner Robert Stocksdale and to the fabulous glass collection at the home of Dorothy and George Saxe.

Though Shirley remembers the welcome she received at the JRA, there’s no doubt that it was largely due to the warmth of Shirley herself. And this warm and ready outreach to others is likely the reason Michael Monroe asked her to give a dinner party the night

before the opening of an exhibit of John McQueen’s baskets at the Renwick in 1992. It turned out that Mr. McQueen and the Jacobs had more than craft in common—Marshall restored 1955 Thunderbirds, and John had a fascination with old cars. So, of course, a visit to the garage was necessary, and the virtues of old cars became a topic of conversation for the evening.

Through the 90s Shirley became more and more involved in the fundraising work of the Alliance with a high point coming in 1996. She and Sherley Koteen learned that many people collected hand-made teapots. So, as a part of that year’s Spring Craft Weekend, the two of them organized a Madcap Teapot Party. They rounded up a significant number of pots made by various artists and made them available for sale at a lovely reception and dinner at National Museum of American Art. Success! All of them sold!

The Patron program was initiated in 1994. Individuals and foundations were solicited to make major contributions to the JRA, and, in return, were invited to attend special events



ABOVE, Shirley is selecting a doll by Tennessee Artist Akira Blount during a JRA visit to Arrowmont School of Arts and Crafts. She has raised more than \$150,000 this year for the Spring Craft Weekend patrons programs. Photos by Miriam Rosenthal



Shirley is with Paul Berman and her daughter Randi at the JRA New Year's Eve Party on December 31, 2012.

during Spring Craft Weekend. The highlight event of the weekend was, and remains, a gala dinner accompanied by auctions of one-of-a-kind craft pieces. This program became a major source of income for the JRA. Shortly after its initiation, Shirley became the shepherd and now is considered the “patron saint” of the program.

At the outset, most who were asked to become patrons were Board members. But this nucleus soon expanded to include an ever-widening circle of people interested in craft. Asking for large contributions is intimidating for most of us—but Shirley reports that she “doesn’t mind asking for money.” However, her success in this position is due to far more than a willingness to ask. She is genuinely grateful for the contributions and expresses that gratitude. Even years later she makes a point of thanking people when she sees them at an event. And the contributors, of course, are pleased to be remembered. Her success in this role comes from a core attribute of Shirley’s personality—she truly likes and appreciates other people.—*Johanna Thompson*

Computers and Glass Art: The World of Pat Arnold



Pat Arnold's childhood enchantment with seeing the sunlight streaming through the window, illuminating her aunt's depression glass collection presaged the future, though, of course, she didn't know it at the time. Returning to that theme with her first paycheck as an adult, Pat purchased a hand-blown glass goblet.

That first paycheck was the beginning of her 25 year career in the computer industry. But through that time of focus on numbers and hardware, she never lost her love of art and craft. She "dabbled" in making glass when she decided to make some stained glass inserts for a custom-made bookcase. That seemed to turn the tide: she had a "mid-life opportunity to focus on art" and left computers for creativity.

She plunged into glass art full steam ahead, trying just about every glass-working technique there is. And in order to learn the

techniques, she found there was a sort of synergy: take a class-make a friend-join an organization-become active in the organization-learn a new skill, etc. Before long she had joined the National Capital Art Glass Guild, served as its show chairman, newsletter editor and president, made lots of friends and learned many new skills.

One friend acquired through her involvement in the glass community was Elizabeth Ryland (Liz) Mears, who, at that time, was running the JRA's Distinguished Artist Series (DAS) workshops. Liz told Pat of the DAS and its parent, the James Renwick Alliance, and Pat started attending workshops. She was totally captivated by the Judith Schaechter workshop and the potluck that followed at the home of Laurel and Robert Mendelsohn. The Mendelsohns are owners of a marvelous glass art collection.

Through attending JRA events Pat grew to know Board Members, and, in 2004, she was elected to the Board. And from there, Pat's level and intensity of involvement in the work of the JRA has kept growing.

After being elected to the Board, she took on organizing volunteers who help with the auction at the Spring Craft Weekend. And that takes serious organizing, as auction events happen very fast and records must be totally accurate. She also helped with organizing the DAS workshops and took on running the potluck dinners which followed. In 2005 she planned and led a JRA trip to Knoxville TN, arranged many local tours, and then co-chaired the Trips and Tours Committee in 2005 to 2006. Currently she is Vice President for Programs which entails planning trips and programs for members. And all the while she has kept up developing her glass art skills and growing her circle of artistic friendships.

Pat becomes positively effervescent when talking of the synergy that comes from participating in the JRA. Though she has contributed significantly to the organization, she believes she has received more in return: she has benefited from her participation by learning "about art, about craft, about people, about myself." Participation in its rich mix of activities provides opportunities "I would not have had otherwise to meet artists and art lovers and see amazing collections."

Pat comes to the organization with the viewpoint of an artist and believes that workshops and visits to artists' studios are useful in deepening a group's understanding of the other. She would like the JRA to focus on continuing this mutually beneficial dialog as it plans for the future.

—Johanna Thompson

ABOVE LEFT, Pat holds a piece of glass, her foray into art and glass making and her entrance into the JRA. Photo by Miriam Rosenthal.

GERHARDT KNODEL ADDRESSES CAUCUS GROUP

The Craft Leaders Caucus Afternoon of Learning program this year was a luncheon with **Gerhardt Knodel** speaking on the topic of *Fiber as I See It*, a summation of his life as an educator and artist and his points of view on the current status of fiber as an art form.

The event took place at the home of one of the JRA founding members Eleanor Rosenfelt on Saturday, March 9. Tina Heller was the organizer. The JRA Distinguished Educator awards were first announced in 2000, and Knodel, along with Rosanne Somerson and Wayne Higby, was the second group to receive the title in 2002.

For more than three decades, Knodel's work has been presented in art galleries and museums throughout the United States, Switzerland, Poland, England, Canada and Japan and has been included in numerous survey exhibitions. He organized a study tour to Cranbrook for JRA members last October and has placed a piece of his work from his personal collection in the 2013 Spring Craft Weekend auction.

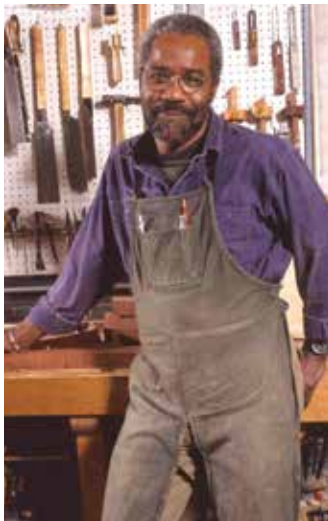
The next Caucus event will be the end of June for the traditional summer social. Barbara Berlin is the Caucus chair.

Distinguished Artist Series 2013 Features Puryear and Paiko

As part of the Distinguished Artist Series of 2013 the James Renwick Alliance presents **Michael Puryear**, a nationally recognized designer and furniture maker who maintains his studio in the Catskills of New York.

Michael invites audience interaction as he shares his techniques for shaping wood with hand tools in a talk and demonstration at the new Center for Creative Woodworking in Rockville, MD on Saturday, April 27 from 10 a.m. to 1 p.m. On Sunday he will present a lecture on his work at the Smithsonian American Art Museum's Renwick Gallery in the Grand Salon at 2 p.m., free and open to the public. This Distinguished Artist Lecture Series coincides with the Renwick exhibition *Thomas Day: Master Craftsman and Free Man of Color*, which will be on display from April 12 to July 28.

Puryear is self-taught, learning his craft through reading and experimentation and has been practicing his craft for more than 30 years. His work has been exhibited in museums and galleries such as the Museum of Art and Design in NYC, the Mint Museum in Charlotte, NC and the



Distinguished Artist Michael Puryear, furniture maker, will conduct a workshop on April 27, followed by a lecture at the Renwick Gallery at 2 p.m. on April 28. Photo courtesy of Michael Puryear



Peabody-Essex Museum in Salem, MA. His work has been published widely, most recently in *Makers: A History of American Studio Craft* published by the University of North Carolina Press and *Furniture With Soul: Master Wood Workers and Their Craft* published by Kodansha. His work is found in the collections of the Geraldine R. Dodge Foundation, Rockefeller University and the Newark Museum.

In 2009 Michael won the Silver award at the 27th annual Smithsonian Craft Show. At present he is an associate professor of woodworking at SUNY Purchase. He has also taught workshops at Penland, Arrowmont, Anderson Ranch, Haystack and the Center for Furniture Craftmanship. He is a member of Furniture New York, The Hudson Valley Furniture Makers and a former trustee of the Furniture Society.

The last Distinguished Artist Series weekend of the season will feature **Andy Paiko**, one of the artists featured in *40 Under 40: Craft Futures*, a recent exhibition at the Smithsonian Renwick Museum. Glassmaker Andy Paiko works in the hot-glass shop with traditional techniques, but with a highly-modified style: he works alone. While many artists utilize one or more assistants, Andy has developed a solo-glassblowing strategy that both constrains and liberates his eventual output, turning the finished product into more than the sum of its parts—a 3-dimensional collage.

On Saturday, June 1, Andy will demonstrate his innovative techniques of glass working while creating a 24-inch sculpture from start to finish at DC Glassworks



Distinguished Artist Andy Paiko

in Hyattsville, MD. On June 2, he will speak about his work in the Grand Salon of the Renwick Gallery at 2 p.m.

The workshops are open to the public at \$55 a person and to JRA members at \$45 a person. The James Renwick Alliance provides the workshop space, all materials, lunch and a potluck dinner at a member's home in the evening. The potluck dinners are open to all workshop participants and JRA members. The lectures on Sunday are free and open to the public.

For more information and to sign up for the workshops and potlucks, please call the JRA office at 301-907-3888 or email at admin@jra.org.



Hot Metal Work: Hammered, Twisted, Bent, Kinked

In January, the Distinguished Artist Series brought ironworker **Marc Maiorana** to Washington for a demonstration, potluck dinner, and lecture in the Grand Salon. Maiorana is one of the artists selected for the groundbreaking *40 Under 40: Craft Futures* exhibition and his garden gate from that show with its swooping, fluid lines was recently acquired for the permanent collection of the Renwick Gallery.

Maiorana is notable not only for his one-of-a-kind commissions of architectural ironwork, but also for his success with designing and creating affordable production items, including coat racks, bottle openers, and a sleek, signature wine rack that has been particularly popular in Europe. The artist's slide lecture at the Renwick on Sunday spanned his beginnings at the side of his father—a blacksmith who was involved in the early days of Peters Valley Craft Center—to images of a current work-in-progress, a coiling steel bench destined for a residence here in Washington. In between, the images of his elegant designs provided an important perspective on the wide range of possibilities in a field known more often for elaborate aesthetic constructions than for sparseness and simplicity of vision.

Before that, for several hours on Saturday, Maiorana treated a group of nearly 20 attendees to a truly eye-opening demonstration at the blacksmith studio of JRA board member Chris Shea in Brandywine, MD. The group included craft collectors, local blacksmiths and working jewelers. The sample pieces Marc created were chosen to highlight the



ABOVE, Distinguished Artist Marc Maiorana shows his audience the process of heating a steel rod before he pulls and twists it to fashion a curved angle.

extreme plasticity of steel when it is heated in a forge and then hammered, twisted, bent and kinked. His years of teaching at such places as Penland and Haystack were apparent as Marc was both patient and articulate in explaining the complexities of forging that can be missed amid the glowing metal, flying scale and the sheer physical exertion of a blacksmith at work. Often, he stopped to clarify the points he made with drawings on the floor of the studio or samples that could be passed around and handled. After demonstrating a great deal of hot forge-work, Marc also explained that the secret behind some of his most fluid architectural designs actually involves working the steel cold, using a special hydraulic bender that he made for the purpose.

The next event in the Distinguished Artist Series will be with furniture artist Michael Puryear April 27–28 (see article, opposite page).—*Chris Shea*

BELOW, The workshop at the studio/workshop of blacksmith Chris Shea finds Marc sketching his thoughts on how to demonstrate making a curve with heated steel. Photos by Miriam Rosenthal



Fun, Games, Food, Shopping Expedition, Bubbly: What a New Year's Eve Party!



LEFT, The American Crafties as Parisians sing about the long hard year: Clemmer Montague, Giselle Huberman (composer) Elmerina Parkman and Mallory Lawson, accompanied by Ben Huberman on the piano.

BELOW, Host Giselle Huberman gives last minute instructions to the beautiful ladies who moved the party along as Chuck Underwood tunes his guitar for the opening number.



The second New Year's Eve party at Giselle and Ben Huberman's fabulous art-filled home was again a big success for a total of 101 JRA members and guests. They dined on delicious food prepared by Occasions Caterer, played blackjack, poker and other table games, shopped for treasures in Le Store and were entertained by "The American Crafties" (Clemmer Montague, Giselle Huberman, Mallory Lawson and Elmerina Parkman). And all were afforded the opportunity to hear rising opera singer of the Metropolitan Opera and its chorus Nicholas Houhoulis render his favorite operatic tenor arias.

A total of 22 artists, some of whom received JRA special recognition at the 2013 ARTomatic, took advantage of the offer to exchange their work valued at \$250 or above for a ticket. In addition to craft objects, there were photographs, paintings and prints on the table for grabbing.

Champagne was served for the big toast at midnight to welcome in 2013, a perfect ending to 2012 and the beginning of what we hope is a successful 2013. The \$6,200 raised went to replenish the JRA Dale Chihuly Publication Fund.

Committee members were: Elizabeth Doyle, Giselle and Benjamin Huberman, Reba Immergut, Lois Jecklin, Mallory Lawson, Clemmer Montague, Elmerina and Paul Parkman, Miriam Rosenthal, Brigitte Savage, Bonnie Schwartz, Sean Hennessey, Tim Tate and Pati Young. All voted unanimously at lunch in January to throw another New Year's Eve party on December 31, 2013, so mark your calendar.

Volunteers Cicie Sattarnilasskorn, Kathrin V. Halpern and Nicholas Houhoulis ran the cash register, packed and distributed Le Store purchases.



The cashiers, singer and packers: Kathrin V. Halpern, Nicholas Houhoulis and Cicie Sattarnilasskorn.



ABOVE, Having fun at the casino as they arrive at the home of hosts Giselle and Benjamin Huberman are some of the 101 JRA members and their guests.

RIGHT, Give a JRA member an opportunity to shop and shop they do, exchanging chips or credit cards for some of the 100+ items in Le Store: jewelry, ceramics, wood, glass, metal, paintings, photographs, prints, events and adventures.

BELOW LEFT, Enjoying the evening are Mike and Elizabeth Ryland (Liz) Mears at the casino table. Even the dealer is laughing.

Photos by Miriam Rosenthal



Barbara Wolanin, Curator of the Capitol Educates, Offers Special Tour

Barbara Wolanin, curator of the U.S. Capitol and a JRA board member, offered a tour of the Capitol art collection to those who attended the New Year's Eve party. Gwen and Jerry Paulson bought eight for their family and friends and four other JRA members joined the discussion Friday, February 22, for this truly wonderful tour of the magnificently conserved parts of the building.

The group heard about Constantino Brumidi's murals painted in the Capitol in the late 1850s with additions in the 1870s. They were painted over in dark and muddy colors or covered with the dirt of the years, and the conservation efforts to uncover the artist's beautiful colors, details, and three-dimensional effects began in the mid 1980s and are still ongoing.

The art in the U.S. Capitol has been acquired principally for its public, patriotic, and commemorative characteristics. Not conceived as a conventional art

collection, the art instead is intended to commit to posterity the persons and events of the nation's history, centered upon the institution and on the founding of the Republic.

Most importantly, Barbara educated the group on the history of the collection and the current conservation and preservation programs with which she is involved. The group moved from the Senate Appropriations committee room to other parts of the building: two Senate reception rooms, one in current restoration and one awaiting it in the future and the President's room which has been completely conserved. She also took the group through the rotunda with stories of Brumidi's efforts there and then to the hall of statues. She pointed out conservation efforts of so many parts of the building that the group became well informed on how the building was before, what it is now and what it will be in the future.



Barbara Wolanin, curator of the U.S. Capitol, points to conservation efforts in the Senate Appropriations committee room. Photo by Clemmer Montague



Sandy Mitchell offered JRA members a tour of the *40 Under 40: Craft Futures* exhibition and the Renwick Gallery permanent collection in January. Shown are Renwick Docent Amy Krupsky (left of center, in black jacket), Sandy Mitchell, Dorothy Gusler, Bonnie Schwartz, Mona Wasfy, Nedra and Peter Agnew, Sandy Hoexler, Roberta van Haeften, Laurie and Jerry Feinberg, Hilary Steel, Stanley Asrael and Elmerina Parkman. Photo by Miriam Rosenthal

JAMES RENWICK ALLIANCE GALLERY MEMBERS

Lacoste Gallery
25 Main Street
Concord MA 01742
978-369-0278
info@lacostegallery.com
www.lacostegallery.com

Snyderman-Works Galleries
303 Cherry Street
Philadelphia PA 19103
215-238-9576
rick@snyderman-works.com
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Jeffrey Spahn Gallery
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In Memoriam

Three very dear members of the James Renwick Alliance died in February, and we miss all of them.

Sarah “Sally” Hansen died peacefully on Friday, February 1 at her home in the Ingleside retirement community in Washington, D.C., at the age 95. Sally and her husband Ned opened the Glass Gallery in Bethesda in 1974, one of the first dealers in the country to show contemporary studio glass sculptures, representing such artists as Sidney Hutter, Tom Patti, Doug Anderson, Susan Edgerly and Donald Robertson, Laura Donefer, Brent Kee Young and many others. Sally (and Ned) received the Millville Rose Society Award at Glass Weekend in 2003. She was a loyal James Renwick Alliance member for many years.



Miriam Rosenthal

Sherley Koteen, who created the Craft Leaders Caucus which has grown to be an integral part of the JRA, died on February 19 and her husband **Bernard** (Bernie) died on February 22. Sherley and Bernie were the JRA One-of-a-Kind recipients in 2011, given for outstanding service to the JRA, the Renwick Gallery and the craft community. Bernie was also a faithful supporter of the Corcoran Gallery of Art.

Sherley and Bernie were always among the first to become patrons for Spring Craft Weekend each year.

FIBER ART INSTALLATION PROGRAM, MAY 11

James Renwick Alliance members may view two temporary fiber art and community development projects at the Artisphere in Rosslyn, on Saturday, May 11. The project is to place two site specific installations outside: *All Aflutter*, site-specific fabric installations created by artist Rachel Hayes and The Artisphere Yarn Bomb, an organic community arts project, curated by JRA member Jennifer Lindsay.

ASHEVILLE, NC PENLAND TRIPS PROMISE AN EXCITING ADVENTURE

The James Renwick Alliance once again is offering a study tour to Asheville, N.C. and the Penland School of Crafts on August 7–12. The weekend will follow the same format as the summer of 2012 with private cars being used for transportation. Arrival will be on Wednesday, August 7, with visits to artists' studios and other venues. Artists on the itinerary are Randy Shull, Amy Tavern and Joanna Goldberg, acclaimed jewelers and Anne Lemanski, fiber/basketry, Elizabeth Brim, metal sculptor, and Bob Trotman, wood sculptor. Visits will be to the Asheville Art Museum for Stoney Lamar's 40-year retrospective, a Black Mountain College new acquisition exhibition and to the Blue Spiral Gallery. Highlights will be visits to studios of the Core and resident artists at Penland, and the two silent and live auctions.

Visiting Stoney Lamar's studio last August are Brigitte Savage and Ben Huberman. Photo by Clemmer Montague



What Shall We Do With Our Stuff, Part II

The question always comes up: What shall we do with our stuff?

The James Renwick Alliance programs committee is presenting programs on answers to this question. The first part of this equation was presented May 2012 on the topic of the secondary market and appraisal of a collection. The second part is scheduled for Monday, April 22, at the Renwick Gallery's Grand Salon, and the focus will be: *Caring for Our Collections: Insurance, Conservation, Packing, Shipping and Installation*. Fran Burka has put together a panel of experts who will discuss these areas.



Tiarna Doherty

Jodi Kimmel, Frank Crystal & Company, is an expert in fine art and craft insurance. **Tiarna Doherty**, chief of conservation, American Art's Lunder Conservation Center, will speak about the physical care of craft collections. She became the museum's chief conservator in November 2011. Before joining the museum's staff, Doherty worked for nine years as a paintings conservator at the J. Paul Getty Museum in Los Angeles.

Mark Wamaling from ARTex will cover all aspects of moving craft objects including packing, shipping, storage and installation. ARTex is one of the nation's largest and most comprehensive fine art service providers to museums, galleries, auction houses and private collectors. JRA member Marc Grainer is the moderator. Fran Burka is the organizer for the evening, and Marilyn Hardis is arranging the food service. Refreshments will be served at 6:30 with the program beginning at 7 p.m. Admission is \$20 per person. The JRA office will send out invitations and accept reservations nearer to the date of the event.

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SMITHSONIAN CRAFT SHOW APRIL 25–28, 2013

Widely regarded as the country's most prestigious juried show and sale of fine American craft, the Smithsonian Craft Show is produced by the Smithsonian Women's Committee to support education, outreach, conservation and research at the Smithsonian. See a dazzling exhibition of creativity, innovation and technical mastery at the elegant and historic National Building Museum, 401 F Street, N.W. Washington, D.C.: 121 distinguished craft artists, 46 of them new to the show this year; one-of-a-kind or limited edition works in 11 different media—from furniture and ceramics to glass and wearable art.

Dates and Times: Thursday, April 25 10:30 a.m.–8:30 p.m.; Friday April 26 10:30 a.m.–8:30 p.m.; Saturday April 27 10:30 a.m.–5:30 p.m.; Sunday April 28 11:00 a.m.–5:00 p.m. General Admission \$15, Children 12 and under are free. Two-Day Pass \$20. \$10 Special Group Rate (10 or more by advance purchase). SmithsonianCraftShow.org 888-832-9554 austrpr@si.edu

Special Craft Show Evenings: Preview Night Benefit, Wednesday, April 24 from 6:30–9:30 p.m. Cocktail Buffet, First-Choice Shopping, Meet the Artists. \$200 per person. Tickets by advance reservation at SmithsonianCraftShow.org. For information about the Online Auction, the Raffle and Group Tours, go to SmithsonianCraftShow.org. Valet parking available.

San Miguel de Allende: A Caucus Study Tour with a Difference

The Craft Leaders Caucus Study Tour in February to San Miguel de Allende, Mexico, was not your ordinary Renwick Alliance trip. For starters, our leaders came not from the Alliance but from the Corcoran Gallery of Art and College of Art + Design: Robert Devers, Chair of Ceramics and Study Away Programs (also a JRA Board member—fulfilling his board duties), and Erin Higgins who used her skills and talents honed in her job as Public Programs manager. Both have broad contacts and provided great insight into Mexican culture—and they were skillful shepherds of an idiosyncratic group like the Caucus.

The uniqueness goes deeper, however; we did not focus just on the one-of-a-kind objects seen on most Alliance trips. Such craft shared the spotlight with Mexican folk art, which, in turn, opened the way to a fuller understanding of Mexican culture and history. The tour was as much about Mexico itself as it was about craft.

Mexican folk art, we learned, amalgamates pre-Columbian imagery and the religious symbolism of this very Catholic country. In this tradition, it's OK if your piece looks like someone else's. At one ceramic factory, for example, a dozen people were decorating mass-produced ceramic pots, plates, animals, and the skeletons that are ubiquitous in Mexican folk art. The colorful results filled the rest of the huge space to overflowing, triggering sensory overload at least in this writer. Some might see the genre as over-the-top kitsch, but participants on the trip came to view it as a product of a long and vibrant cultural tradition.



ABOVE, In front of the Chapel of Jimmy Ray are Robert Devers, Leon Ellsworth, Marsha Gold, Pati Young, Miriam Ellsworth, Irene Sinclair, Robert Sinclair, Rebecca Ravenal, Richard Schultz, Jimmy (Anado) McLauchlin, Barbara Berlin, Giselle Huberman, Amy Taylor, Bonnie Schwartz, Clemmer Montague, Gilbert Schwartz, Ben Huberman, Sandra Oken, Barbara Laughlin, Brenda Erickson and David Montague. Not pictured are Arnold Berlin and Dick Fryklund. Photo by Erin Higgins

One cardinal rule of traditional Mexican art: Just as nature abhors a vacuum, traditional Mexican artists abhor a blank surface. Nowhere is this more obvious than in the “Sistine Chapel of Mexico,” the Sanctuary of Atotonilco, a World Heritage site near San Miguel. Mural work covers almost every square inch of the interior. The murals are largely the work of one man, who painted them over 30 years in the late 18th century.

The Caucus group also visited three U.S.-born experts on folk art. Mayer Shacter, who lives in a unique house and gallery complex outside of town, has a huge collection, including a corner for X-rated pieces. He is a fount of information about the provenance of folk art pieces and the many threads comprising the genre.

Heidi and Bill LeVasseur, our other two experts, concentrate on the traditional ceremonies of Mexico's Indian communities.

Bill has assembled an astonishingly varied collection of ceremonial masks; Heidi focuses on sociological concerns in textiles, especially the role of women. Both offered illuminating insights into this important facet of Mexico's cultural mosaic.

We did visit contemporary artists' studios: glass artist Ana Thiel, fiber artist Wendy Moyer and paper artist Terry Tomlinson.

Hands down, the visit to the Casa de las Ranas (House of Frogs) and Chapel of Jimmy Ray Gallery was our most out-of-the-ordinary stop. “Anado” (Jimmy Ray) McLauchlin and Richard Schultz are graduates of the 1960s hippie scene in San Francisco. They have created a world of their own, incorporating bits of mosaic, found objects, and (most memorably) scores of empty wine bottles (Anado said he gets donations from his neighbors). Bags of bottles and glass stacked attest to this declaration.

Finally, a few random tourism notes:

San Miguel's historic district—impossibly picturesque with colorful buildings crowding the sidewalks of narrow streets and lush courtyards glimpsed through open gates—is very hilly, and the cobblestone streets posed a further challenge. Leaders Bob and Erin, at perhaps half of our group's average age, are intrepid walkers. We had to question them closely on how easy the next hike really would be.

We enjoyed looking for things Mexican in the many little shops. Several participants added significantly to the weight of their luggage during the trip.

We found that when a big group such as ours turns up at a Mexican restaurant, the staff will be overwhelmed and the group will wait an hour or more for its meal, even if it has made a reservation. (The food was excellent when it came.) —Robert Sinclair



LEFT, Shades of yellow, turning to gold and rusts fading into orange and back into gold, the colors of San Miguel de Allende, soften in the late afternoon light. **ABOVE**, Mexican artists learn about the importance of murals in the Bellas Artes School where Robert Devers manages the Corcoran School's Pittman Study Away Program in San Miguel de Allende. Rebecca Ravenal stops to study the amazing mural. Photos by Clemmer Montague



ABOVE, Mayer Shacter, ceramist and gallery owner, took us through his house designed for his collection. Photo by Robert Devers. **RIGHT**, Tour organizers Erin Higgins and Robert Devers have broad contacts and provided great insight into Mexican culture. Self-portrait by Robert Devers



LEFT, Mass-produced ceramic skeletons are ubiquitous in Mexican folk art. Photo by Clemmer Montague. **ABOVE**, Views were fantastic while waiting for lunch the first day. Seated at the near table are Robert and Irene Sinclair, Amy Taylor, Marsha Gold, Arnold and Barbara Berlin, Gilbert and Bonnie Schwartz, Sandra Oken, Barbara Laughlin and Pati Young. The rest of the gang is at the table in the back. Photo by Robert Devers

Save the Dates! (JRA events in red)

April

- 4 Handi-hour, Renwick Gallery, 5:30–8:30 p.m.
- 5–7 Spring Craft Weekend
- 5 Southern Maryland BBQ and *Stars of Tomorrow* exhibition, Washington Glass School, 11 a.m.–3 p.m.
- 5 Caucus/Patrons Day, Party, Dinner, Wearable Glass Fashion Show, 12:45–8:30 p.m.
- 6 Panel Discussion, Renwick Gallery, 10:30 a.m.–12 noon
- 6 Gala/Auctions, Willard Hotel 6 p.m.–10:00 p.m.
- 7 Brunch for Masters of the Medium, St. Regis Hotel, 10 a.m.–1 p.m.
- 12 *Thomas Day: Master Craftsman and Free Man of Color*, exhibition opens to the public
- 12 Jo Ramsay Leimenstoll discussion on the exhibition, Renwick Gallery Grand Salon 12 noon. Free, open to the public
- 17 American Craft Masterpieces, Renwick Gallery, 12 noon
- 22 Caring for Our Collections: Insurance, Conservation, Packing, Shipping and Installation, a JRA program committee presentation for members, Renwick Gallery Grand Salon, 6:30 to 8:30 p.m.
- 25–28 Smithsonian Craft Show
- 27 Distinguished Artist Lecture Series workshop with furniture maker Michael Puryear, 10 a.m.–1 p.m., Potluck Dinner: home of Judy Chernoff and Jeff Bernstein
- 28 Distinguished Artist Lecture, Michael Puryear, Renwick Gallery 2 p.m. Free, open to the public
- 30 JRA Board Meeting

May

- 1 *Thomas Day* Exhibition Gallery Talk, Renwick, 12 noon
- 10 American Craft Masterpieces, *Thomas Day* Exhibition, Gallery Panel Discussion, Renwick, 12 noon
- 11 Fiber exhibition, Rosslyn, TBD
- 15 Gallery Talks & Tours: Rebecca Robinson discusses Ruth Duckworth's *Untitled*, 12 noon in the lobby
- 18 Arts and Craft in Baltimore with Joyce J. Scott
- 19 Glass Medium Day
- 20 American Craft Masterpieces, *Cabinet* by James Krenov with Oscar Fitzgerald, Renwick Gallery, 12 noon
- 25 Ceramics Medium Day, Judit Varga
- 28–31 Cape May NYE award

June

- 1 Distinguished Artist Lecture Series workshop with glass maker Andy Paiko, DC Glass Works, 10 a.m.–2 p.m., Potluck Dinner TBA
- 2 Distinguished Artist Lecture, Andy Paiko, Renwick Gallery 2 p.m. Free, open to the public
- 7–9 Glass Weekend, Wheaton-Arts, Creative Glass Center of America
- 15 JRA Board Meeting, 2 p.m.
- 23 or 30 Caucus Summer Social TBD

July

- 27 Wine and Food at Barbourville Winery

August

- 7–12 JRA study tour to Asheville, NC, and Penland School of Crafts



The Renwick Gallery museum shop is under new management. Robyn Kennedy, Renwick chief, is with Milissa Ferrari, store director for the Smithsonian American Art Museum, National Portrait Gallery and Renwick Gallery, and Jo Ann Gillula, chief of the American Art Museum's External Affairs. The new management still honors the 20% discount for JRA members. Photo by Clemmer Montague

UPCOMING RENWICK EXHIBITION *THOMAS DAY: MASTER CRAFTSMAN AND FREE MAN OF COLOR*

Thomas Day: Master Craftsman and Free Man of Color fully examines the extraordinary career of Thomas Day (1801–about 1861), a free African American who owned and operated one of North Carolina's most successful cabinet shops prior to the Civil War. The late Patricia Phillips Marshall—who organized the exhibition and was curator of decorative arts for the North Carolina Executive Mansion and the North Carolina Museum of History—has called Day one of the fathers of the North Carolina furniture industry. Day's style is characterized by undulating shapes, fluid lines, and spiraling forms. He combined his own unique motifs with popular designs to create a distinctive style readily identified with his shop. Beginning in the 1820s, Day produced fine furniture for prominent white citizens and was noted for both designing interior spaces and the furnishings. His surviving furniture and architectural woodwork still represent the finest of nineteenth-century craftsmanship and aesthetics.

The exhibition presents a remarkable range of items produced in Day's shop from 1830 to 1860. The exhibition showcases 36 pieces of furniture crafted by this accomplished artisan and entrepreneur. His architectural work will be featured in photographs in the installation. In addition, the exhibition explores the story of a successful man who flourished as a cabinetmaker during a time when most blacks were enslaved and free blacks were restricted in their movements and activities.

Thomas Day: Master Craftsman and Free Man of Color is based on an exhibition organized by the North Carolina Museum of History; the Renwick Gallery is the only additional venue. Robyn Kennedy, chief of the Renwick Gallery, is coordinating the Washington, D.C. exhibition.

A beautifully illustrated book accompanies the exhibition (\$42; The University of North Carolina Press). The James Renwick Alliance supports the exhibition presentation at the Renwick Gallery.