



fall 2013

# THE QUARTERLY

THE JAMES RENWICK ALLIANCE

Jerry and Deena Kaplan  
*One-of-a-Kind 2014*

CELEBRATING THE CREATIVE VISION OF ARTISTS WORKING IN CLAY, FIBER, GLASS, METAL AND WOOD

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Giselle Huberman, JRA president, and Betsy Broun, the Margaret and Terry Stent Director of the Smithsonian American Art Museum, are in the Grand Salon of the Renwick Gallery at the annual membership meeting on Tuesday, October 29.

## From the president...

We did it! Pledged \$500,000 to name East Gallery #206 The James Renwick Alliance Gallery. Read on.

The government was closed, the Renwick Gallery's doors were shut, and people seemed despondent and rudderless about the Gallery and the two exhibitions set to open on October 4; however, we, the busy bees of the James

Renwick Alliance, continued with our indefatigable and creative agenda.

We want our members to learn, meet artists, support the arts and form warm and lasting friendships. We also want to continue forging strong bonds between JRA and the Renwick Gallery. As a witness to this, we completed—in less than four months—a campaign to pledge \$500,000 to fund the naming of one of the galleries **The James Renwick Alliance Gallery** when the building reopens in early 2016.

The board voted to conduct a fundraising campaign to underscore JRA's unique relationship to the Renwick as a support organization and to make a lasting gift by giving a gallery our name. This determines that JRA has a physical presence in the renovated Renwick, the gallery to which we are so passionately dedicated and for which our organization is named. I feel that this opportunity to demonstrate we are the pillars of this great museum makes a difference. Thank you for your support in accomplishing this goal so quickly.

Meantime, our activities go on. In October when the government was closed, we were privy to an enlightening talk at Judy Weisman's home by Wayne Higby and Peter Held, the curator of Higby's show at the Renwick. Leon Niehues and his incredible baskets fascinated us all as we found an alternative place for his lecture on Sunday October 13. (See pages 12 and 16.)

Our video—thanks to Mallory Lawson's ideas, creativity, and hard work—has been updated and it is, in one word, beautiful. The learning trips to Omaha and the Hudson River Valley area were, by everyone's account, nothing short of amazing. We went to SOFA Chicago to greet old friends and make new acquaintances. Marc Grainer moderated an informative panel on "The Future of Contemporary Studio Ceramics: The US and Europe" during our Saturday brunch.

Clemmer Montague and her committee are busy preparing for SCW 2014, and we are delighted to announce that Deena and Jerry Kaplan are our One-of-a-Kind honorees this year. Mallory Lawson is organizing a marvelous New Year's Eve party with hors d'oeuvres and a sumptuous dinner, a real casino, Le Store, music, friends and champagne. And Jere Gibber and J.G.Harrington just put on a successful JRA Day on December 7. So we haven't been idle.

Thank you all for your generous spirit and for supporting the arts and our great Renwick Gallery.

Giselle Huberman, JRA President





Ron Blunt

## 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.,

will be closed from December 8, 2013, until a renovation is complete in late 2015 or early 2016. In the meantime, the Smithsonian American Art Museum facilities at F & G Streets between 7th & 9th Streets will be used for James Renwick Alliance activities. Hours are daily from 11:30 a.m. to 7 p.m. except December 25. Admission is free.

Metro stations: Chinatown (Green and Yellow) and Metro Center (Orange, Red and Blue). Smithsonian Information: 202 633-1000; 202 633-5285 (TTY). Museum information (recorded): 202 633-7970. Website: [americanart.si.edu](http://americanart.si.edu). Follow the museum on Twitter, Facebook, Flickr, ArtBabble, iTunes and YouTube.



Spring Craft Weekend 2013 featured dinners, shows and trips such as this day at Barboursville Winery in Virginia. A tour of the wine making facilities, a tasting of the wines, followed by lunch included 20 JRA members and friends on July 20. Giselle Huberman was the organizer. Photo courtesy of Miriam Rosenthal



## ON THE COVER

Jerome (Jerry) and Deena Kaplan are the One-of-a-Kind award recipients for 2014. They were selected for their dedication and service to the Smithsonian American Art Museum, the Renwick Gallery, the wood art community and the Washington, D.C., area art and craft community including the James Renwick Alliance. They will be recognized during Spring Craft Weekend at the Gala on Saturday, March 29. Look for a major article in the winter issue of the *Quarterly*. Photos by Miriam Rosenthal

## GREETINGS JRA

My name is **Sandra Guzman** and I am the new project manager assisting Cicie with JRA programs and day-to-day office operations. I have an A.B. in Psychology from Harvard, an MPA and an MA in International Relations from the Maxwell School of Syracuse (though I take the most pride in my circuitous life track that involves living in and learning the culture and language of countries across 4 continents!)

While I am new to the arts, I am no stranger to program and organizational management. In my charge over a variety of programs, departments, client portfolios, and nonprofit organizations, I have devised operational strategies that ensure mission alignment of all activities in the most effective, efficient, and sustainable ways possible. The guiding principle of my work ethic is based on a mantra my mother instilled in us when we were very young, perhaps best articulated in the Oath of the Athenian City State recited during my Maxwell convocation: "...we will transmit this city not only not less, but greater, better, and more beautiful than it was transmitted to us."

I am grateful for the opportunity to support the James Renwick Alliance, and I hope that during my time here I am able to make a positive difference!



## JRA BOARD MEETINGS\*

Tuesday, December 17 @7:30 p.m.  
 Tuesday, January 28 @7:30 p.m.  
 Tuesday, February 25 @7:30 p.m.  
 Tuesday, April 29 @7:30 p.m.  
 Sunday, June 8 @2 p.m.

\*Dates and times are subject to change





MARCH 27–30, 2014 FOR

# Spring Craft Weekend



TOP, 2014 Distinguished Educator  
Glen Kaufman and his installation  
of *Kaunakes: Ghosts of Mesopotamia*  
in Lyndon House Art Center, Athens,  
Georgia, photo by Courtney Goldman.

BOTTOM, (left to right) 2014  
Distinguished Educators Dan Dailey,  
Patti Warashina and Peter Held.

*Materialism: The Medium or The Message* is the theme of **SPRING CRAFT WEEKEND**, March 27–30, the major fundraising event for the James Renwick Alliance. Each year the amount earned from weekend patron support, ticket sales and the silent and live auctions is used to fund the JRA pledge to the Smithsonian American Art Museum and operate the JRA. The JRA donation to American Art funds exhibitions and programs at the Renwick Gallery, acquires objects for its permanent collection and supports scholarship on craft through the James Renwick Fellowship in American Craft program.

Honorees for 2014 are **Deena** and **Jerome (Jerry) Kaplan**, One-of-a-Kind recipients, and four Distinguished Educators:

**Dan Dailey**, Massachusetts College of Art and Design, Emeritus

**Peter Held**, Director, Arizona State University's Art Museum Ceramics Research Center

**Glen Kaufman**, University of Georgia and Director, Cranbrook Academy of Art, Emeritus

**Patti Warashina**, University of Washington, Emerita

Chairing the event is Clemmer Montague with input from Brigitte Savage whose career has been in development of non-profit organizations. As always, Shirley Jacobs is in charge of the Patrons promotion in an effort to encourage participation and upgrades. Letters to patrons, lapsed patrons and JRA members went out in mid-December.

Barbara Berlin and Pati Young are working with the Caucus/Patrons Day program which includes caucus members who are not patrons. Barbara Wolanin is organizing a panel discussion for Saturday morning at the Smithsonian American Art Museum's

Nan Tucker McEvoy Auditorium. **Elisabeth Agro**, The Nancy M. McNeil Associate Curator of American Modern and Contemporary Crafts and Decorative Arts at the Philadelphia Museum of Art, is the moderator of a panel composed of 2014 JRA Distinguished Educators Dan Dailey, Peter Held, Glen Kaufman and Patti Warashina.

Bonnie Schwartz again will astonish gala goers with magic at the Willard Intercontinental Hotel. Anne Mehringer, assisted by Mallory Lawson and Elizabeth Doyle, is in charge of the auctions. The live auction will have up to 10 objects and the silent auction up to 40. Judith Weisman and her team will artfully install both auctions. Gwen Paulson is in charge of hospitality. Nikki O'Neill and Paul Parkman are co-chairs for the brunch for the Educators on Sunday.

Johanna Thompson and Elmerina Parkman are co-editors of all published materials. Cicie Sattarnilasskorn and Sandra Guzman will be on the home front in the office. Ann Byron heads up the backroom.

#### SWC 2014 PRICES

\$135 per person	Caucus Day for Caucus Members and Patrons
\$350 per person	Gala and Auctions
\$95 per person	Awards Brunch
\$200 per artist	Sponsor an Artist for the Gala
\$95 per artist	Sponsor an Artist for the Awards Brunch

#### PATRON LEVELS

\$10,000	Renwick Society
\$7,500	Dedicated to Art Society
\$5,000	Grand Salon
\$3,000	Palm Court
\$2,000	Octagon Room
\$1,000	Individual Patron

#### WEEKEND EVENTS

*Thursday, March 27*

Materialistic Dinner featuring Grand Salon, Dedicated to Arts and Renwick Society Patrons and Distinguished Educators

*Friday, March 28*

Caucus/Patrons Day Mid-afternoon Private Tours

*Saturday morning, March 29*

Panel Discussion *Materialism: The Medium or The Message* at the Smithsonian American Art Museum's Nan Tucker McEvoy Auditorium, moderated by Elisabeth Agro, The Nancy M. McNeil Associate Curator of American Modern and Contemporary Crafts and Decorative Arts at the Philadelphia Museum of Art with the 2014 JRA Distinguished Educators Dan Dailey, Peter Held, Glen Kaufman and Patti Warashina

*Saturday evening, March 29*

Preview Reception for Patrons  
Benefit Dinner and Auctions at the Historic Willard Hotel  
Silent and Live Auctions  
One-of-a-Kind Award presented to  
Deena and Jerome (Jerry) Kaplan

*Sunday morning, March 30*

Awards brunch honoring four Distinguished Educators:  
Dan Dailey, Peter Held, Glen Kaufman and Patti Warashina  
at the finest address in Washington, the St. Regis Hotel.

Mark your calendars and plan to join the celebration. Contact the James Renwick Alliance at 301-907-3888 for event and ticket information or check [www.jra.org](http://www.jra.org). Spring Craft Weekend invitations will be mailed to members in late January with details on weekend events. Please join us for a memorable Spring Craft Weekend.



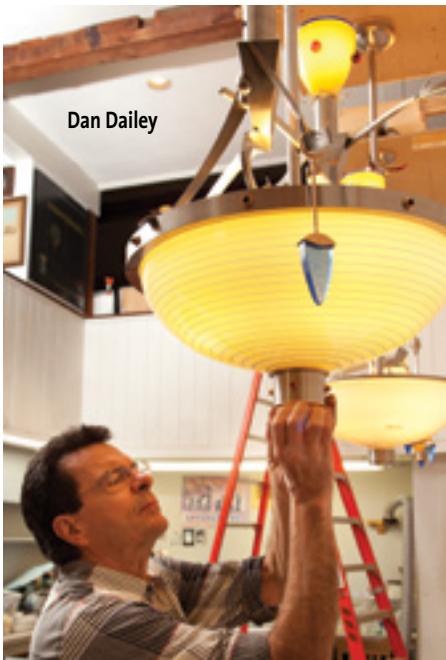
# Four Extraordinary People Are Much Loved Educators

## Dan Dailey

Massachusetts College of Art and Design, Emeritus.

To me, the obvious choice for the Distinguished Educator Award in 2014 is Dan Dailey who has been teaching, now retired, at Massachusetts College of Art and Design for 40 years. MassArt has graduated many stellar artists working in glass from this program during his tenure such as Sid Hutter, Sonja Blomdahl, Nancy Callan, Amy Ruffert, Sean Albert and Nicole Chesney, to name just a very few. Few artists heading up glass departments in schools around the country would deny that Dan Dailey was very influential in raising the quality and seriousness of purpose in the work of his students over those 40 years.

As I have observed Dan working with students at the school over many years as well as with interns and assistants in his studio practice, (he has hired many MassArt artists to work in his studio, both in metals and glass), he is consistently polite and patient but at the same time, instills in them the highest working standards. His assistants pay this back by responding in kind to the same work ethic he has shown them.



Degrees: BFA, Philadelphia College of Art, MFA, Rhode Island School of Design. Other than the JRA Master of the Medium Award, his list of awards is extensive. From 1973 to the present, he founded Glass Program at MassArt, built glass studio facilities at the college in 1973, remained full time until 1985, became part time and continued teaching sculpture, glass blowing and other processes and professional career practices in the glass program and 3D fine arts. He is currently delivering a series of lectures on the historic development of the Materialism Art Movement in the 1960s.—*Chris Rifkin*

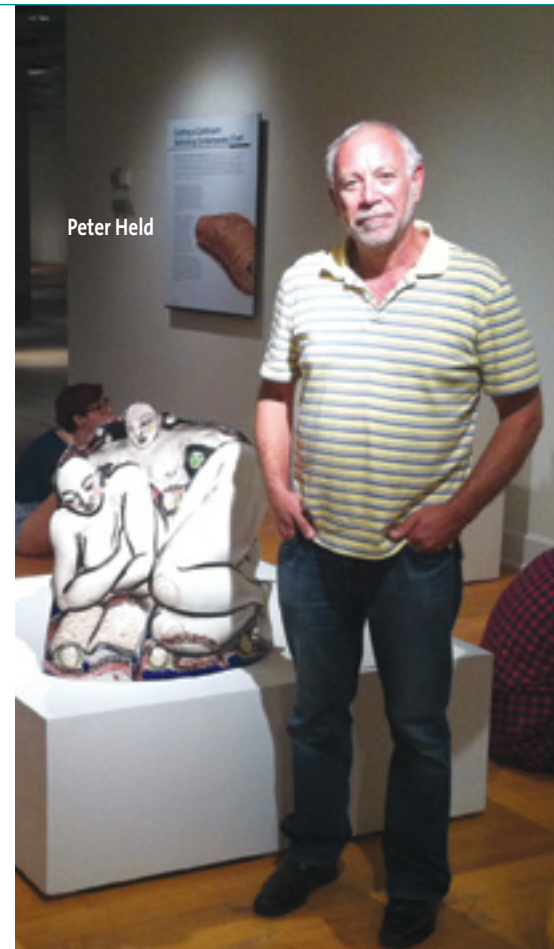
## Peter Held

Director of the Ceramics Research Center, Arizona State University Museum of Art

Dear James Renwick Alliance/Distinguished Educator Selection Committee: I am writing this letter to offer my comments and observations regarding the candidacy of Peter Held for the Distinguished Educator Award. I could not imagine a more deserving individual nor one to whom I would more enthusiastically lend my highest recommendation.

I have followed Peter Held's commitment to the arts for the past 20 years and have been impressed by his intense dedication to the arts—particularly his championing of the ceramic arts—and his stewardship of the Holter Museum of Art of which he was the Executive Director through much of the 1990s and into the early 2000s. In 2001, he curated the exhibition, *A Ceramics Continuum: 50 Years of the Archie Bray Foundation*, which toured 20 museums nationwide and he also edited the accompanying book. During his tenure at the Holter Museum, the museum went through a phenomenal growth spurt, a successful capital campaign and an expansion of the facilities which more than doubled its exhibition space, classroom facilities, and shop/permanent collection storage area.

Peter became the Director of the Ceramics Research Center at Arizona State University Museum of Art, where he could have even more impact on the field of the ceramic arts. Since he began his tenure at the CRC, he has



curated numerous major exhibitions, written several catalogs (including extensive books on Akio Takamori, Kurt Weiser, Karen Karnes and Wayne Higby among others), and assisted in organizing the 2009 NCECA/Phoenix conference.

The exhibitions he organized at the CRC were a great addition to NCECA 2009 and are an example of his continuing contributions to the field. In addition, he has expanded the CRC's permanent collection as the largest group of contemporary ceramic artworks anywhere in the world.

I have also followed his expanding resume of professional experiences: curated exhibitions, books authored, honors and awards, conference and symposia organization and numerous research activities. I count Mr. Held as among the leaders in curators and authors of contemporary ceramic art. He possesses an extensive knowledge of historical and contemporary art (and is a nationally recognized as an expert in contemporary American ceramic art), tremendous enthusiasm and intelligence, and a strong personal commitment. I can truly state that Peter Held's reputation among his colleagues and contemporaries are that of a highly dedicated and generous individual.—*Richard T. Notkin*

## Glen Kaufman

Cranbrook Academy of Art and University of Georgia, Emeritus

Glen Kaufman received his MFA from Cranbrook Academy of Art, studied on a Fulbright in Denmark, was a designer for Dorothy Liebes and returned to lead the textiles program at Cranbrook in the early 1960s. Later he established fabric design at University of Georgia, retiring in 2008 after 41 years. With studios in Georgia and Kyoto where he has worked for over 30 years, he has exhibited internationally in numerous solo and group exhibitions. Noted for many years for his work in precious metal leaf, he now concentrates on installations informed by historic and contemporary garments and Japanese fabrics.—*Camille Cook*



Glen Kaufman



Patti Warashina

## Patti Warashina

University of Washington, Emerita

Ceramic artist Patti Warashina is one of the reasons why the University of Washington's ceramic arts program is ranked among the top five in the nation. She taught at the UW for 25 years before retiring early to take care of her husband and fellow ceramicist Robert Sperry. Warashina's own work—humorous, whimsical and slightly surreal—can be found in such major museums as the Smithsonian's Renwick Gallery, the Los Angeles County Museum of Art, Seattle Art Museum and National Museum of Modern Art, Kyoto, Japan.

She was born in Spokane, Washington in 1940, as Masae Patricia Warashina. Her father, who emigrated to the U.S. from Japan, married her mother, a second-generation Japanese American woman. Patti was the youngest of three children. She went to college in Seattle and received her Bachelor's degree and later

her Master of Fine Arts degree from the University of Washington. While in college, she studied with sculptors Robert Sperry, Harold Myers, Rudy Autio, Shoji and Shinsaku Hamada and Ruth Penington. Her first solo exhibition was at the Phoenix Art Gallery. Warashina later married fellow student Fred Bauer and from 1964 to 1970 exhibited as Patti Bauer.

Early influences in Warashina's art include California funk, surrealism, and experimental West Coast ceramic sculpture from the '50s and '60s. Her work is best known for satire, humor and dream state figures, expressed through low fire polychrome ceramic material. Together with fellow artists, Robert Sperry, Howard Kottler and Fred Bauer, she brought national recognition to the department of ceramics at the University of Washington's School of Art in the '70s.

—*Brenda Erickson*



# Jewelry, Restaurants and Art (JRA): The Hudson River Valley Study Tour

The JRA group of 21 enjoyed clear sunny skies and beautiful views of the still green landscape, exploring art treasures and newly created craft art. The four days were packed with treats arranged by Clemmer Montague.

We started on a big scale at Dia: Beacon with its installations of monumental art of the 1970s, venturing into the disorienting passages in Richard Serra's huge curving steel walls. That evening, we had a chance to dine at the Culinary Institute of America's American Bounty Restaurant. Thanks to Tina Heller and Pati Young, we were greeted by Dean Bruce Ostwald, the resident artist who teaches students about design and color who offered an artful display of chocolates and pastries made by the students.

Nineteenth-century landscape painter Frederick Church's late 19th century masterpiece, the house and grounds of Olana, is filled with paintings, objects and textiles gathered in his travels, still displayed as he arranged them. Following was a visit to an exhibition of sculptural jewelry by artists at the Ornamentum Gallery in Hudson, NY and lunch with artists Jennifer Trask and Sergey Jivetin, who prepared delicious dishes straight from their large garden. They showed us their studios with works in progress, showing how bones from all kinds of dead animals can be transformed into life-like blossoms or how eggshells can become jewelry.

Jewelry was the theme as we explored Pat Flynn's studio where he makes his signature iron and gold jewelry—and served us cookies in the shape of an anvil. Then on to the home of Jamie



The historic Mid-Eastern home of Frederic Erwin Church, of the Hudson River School of painting, welcomed this group of travelers: Elizabeth Doyle, Pat Arnold, Pati Young, Irene Sinclair, Clemmer Montague, Jackie Urow, Mallory Lawson, Jere Gibber, J.G. Harrington. Back. Guide, Wolfram Anders, Tina Heller, Michele Manatt, Carol Green, Sandy Hoexter, Barbara Wolanin, Mary Kay Davis, Larry Hawk, Brenda Erickson, David Montague and Tom Lynn. Photo by Dick Fryklund

Bennett to see his subtle enamel jewelry and Anat Shiftan's cylinders and wall reliefs. We moved to Tim Rowan's studio, surrounded by woods with fallen trees and outcroppings of stone. The rough textures and gray color of his unglazed vessels and sculptures made of raw and stone-filled clay he digs himself are enhanced by his large anagama kiln.

On Saturday, we got an appreciation of the backgrounds of some of the artists we visited and of the amazing facilities provided to BFA and MFA students at the State University New York, New Paltz. Anat Shiftan showed us the ceramic area, where students can work in any kind of clay. Visiting Assistant Professor Kerianne Quick showed us the well-equipped metal area, and Arthur Hash amazed us with the digital designing and printing equip-

ment in the FabLab. An exhibition of student work showed us they can actualize their ideas with all of the tools, equipment, and space available to them.

Next stop was the farm where Nava Atlas showed us her books, most created using re-appropriated images that comment point-

edly and often humorously on our culture. Harry Tabak talked about how he has moved from drawing and painting to three-dimensional found wood and melted glass and wire. Another highlight, for the work, the setting, and the beautiful lunch of sushi and artful salads prepared



Jeweler Pat Flynn's work is well known by JRA members, and his display of his wares were examined closely.



**RIGHT,** Tim Rowan, second from right, lives in a bucolic environment, surrounded by trees and stone. Tim, who fires from an anagama kiln, uses unprocessed clay to throw or carve his rustic vessels.

by his wife Hinako, was the stop at Jeff Shapiro's studio. Many were attracted by the ceramic sculpture and vessels displayed in his gallery and outside, much of it the product of his last firing of his anagama kiln. Drinking out of his collection of tea bowls enhanced our appreciation of his grounding in Japanese ceramics. Metalsmith Myra Mimitsch-Gray and Kerianne Quick, whose work involves ethnographic and sociological research, showed us examples of their recent work, as did Arthur Hash and his jeweler studio-mates.

Sunday morning began with a lovely breakfast provided by Helen Drutt and Peter Stern, co-founder of Storm King Art Center. Helen gave us background on the collection and explained all that she is doing to make sure that her records on the craft movement since the 1950s are organized and preserved for donation to the Archives of American Art. A private tram ride around the grounds and a special tour by Director and Curator David Collens was arranged. We had a satisfying overview and appreciation of what has been accomplished since the first purchase of David Smith's sculptures in the 1960s. For both Storm King and Olana, the views from the sites are vigilantly protected because they are key to the vision of the creators.

The tour, offered as an auction item at Spring Craft Weekend, garnered over \$7,000 to the JRA as well as a memorable and art-filled long weekend. Elizabeth Doyle commented that JRA could stand for Jewelry Restaurants Art.—*Barbara Wolanin*



**ABOVE,** Creativity emerged from Hinako Shapiro's kitchen, served on Jeff's functional work. Irene Sinclair examines the sushi closely and Jere Gibber, J.G. Harrington and Tom Lynn need no further encouragement to fill their plates.

**LEFT,** Jeff Shapiro, who lived, studied and worked in ceramics in Japan, describes his love affair with his anagama kiln, from the Japanese traditional ceremony of firing the kiln to his tea house and gallery show room.



# Omaha and Lincoln, Nebraska: The Whole is Greater than its Parts

*Editor's Note:* I have no idea what makes a tour so successful. Whatever it is worked perfectly on the craft study to Omaha and Lincoln, Nebraska. Three tour members from New York City, Atlanta and San Francisco summarized their outlooks about the study tour and I have used excerpts from their comments.—*Clemmer Montague*

I truly never thought of going to Omaha. Didn't have a clue of what to do there other than meet Warren Buffet—if he would see me. Didn't realize Omaha was headquarters for Jun Kaneko. Ree and Jun Kaneko were more than gracious and welcoming. The dinner they hosted was marvelous and I was able to replace my Kenako tote bag. Clemmer (Montague) and Mary (Zicafoose) were incredible tour leaders and kept everyone on time; no one complained.

Seeing the private collections and homes of the leading collectors (Marc and Kathy) LeBaron and (Robert and Karen) Duncan was a treat and the museum space they created is exceptional. The participants on this trip were very congenial and cooperative, and I am looking forward to participating in other trips by the Renwick Alliance. I must say a few more words about Mary, a resident of Omaha and a tapestry weaver. She is delightful and made terrific arrangements for sights to show the group. I personally had an eye opening experience and will now join the JRA.—*Hope Byer, New York City*



Planning and executing a study tour takes a lot of time, however, Mary Zicafoose (with open palm) continued her tapestry weaving, using the *ikat* process. Interested bystanders are Bonnie and Gilbert Schwartz, and Judy Agard. Sandy Mitchell, Tina Heller and Jeffrey Spahn are in the background. Photos by Clemmer Montague



**ABOVE,** The first exhibition at KANEKO is from Jun Kaneko's *Stacked—An Exploration in Density and Line, Special Project: The Fremont Dangos*.

**BELOW:** JRA members were invited to all the spaces of Jun Kaneko's world. The JRA 2011 Master of the Medium of Ceramics met us in the "casting" studio and talked about his work ethic and philosophy of creativity with Jeff Bernstein, Judy Chernoff, Gilbert and Bonnie Schwartz, Rita and Daniel Paul, Tamara Root, Pati Young and Sharon Prince.



As a dealer I've had the privilege of handling pieces by talented artists such as Jun Kaneko and Therman Statom, but to see their studios in person, to see the effects they've had on the community around them, and to revel in the national and international projects they are managing was overwhelmingly beautiful. Other highlights included a visit to a true hidden talent Cedric Harmon, who makes exquisitely crafted and locally made furnishings such as lamps and tables. The LeBaron and Duncan focus was American art but international artists blended seamlessly for eclectic yet serious collections of photography, sculpture and paintings with fiber arts, ceramics and baskets.

It's always a treat to see artists thrive in our culture which often makes it difficult to work as a living artist. Omaha and its surroundings not only allow an artist to work with a lower cost of living, it actively supports its artists through the Bemis Arts Foundation and the Kaneko. I look forward to a return trip.—*Jeffrey Spahn, San Francisco, Jeffrey Spahn Gallery*





When reflecting on the recent JRA “Art & Craft in Nebraska” trip, what comes to mind is the famous quote, “The whole is greater than the sum of its parts.” I was attracted to this trip by the opportunity to meet with Ree and Jun Kaneko; and the time in their studio was fascinating as was dinner in their loft spectacular. However, in addition to these wonderful memories, I think about the other grand parts of the trip which resonated deeply with me: the charming Lux Center for the Arts, the delightful Bart Vargas’s exhibit at the RNG Gallery in Council Bluffs, Iowa at Dixie Quicks and the enchanting International Quilt Study Center & Museum. Stirred by the LeBaron and Duncan collections and their Assemblage Gallery, I was prompted to reflect on my own personal approach to collecting.

The Bemis Center for Contemporary Arts and artists Therman Statom, Gail Kendall, Richard Chang and Mary Zicafoose elicited inspiration, and I was touched by the enthusiasm of the directors and curators at the institutions we visited such as the Joslyn Art Museum and Sheldon Museum of Art. Experiencing all these things would have added up to a fantastic experience; however, the enjoyable and warm presence of Mary Zicafoose and her keen ability to design such an informative and varied tour lifted my first visit to Nebraska. But what really made my first JRA trip so memorable was the embrace I experienced from the other JRA members. By the end of the weekend, I felt like one of the family and I can’t wait for our next artistic adventure.—*Sharon Prince, Atlanta*



**ABOVE,** Collector Robert Duncan delights in showing his home and collection.

**ABOVE LEFT,** Sculptor Albert Paley was the first JRA Master of the Medium of Metal in 1997. He is recognized for his rendition of the Renwick Gallery Gates and now builds and installs massive structures. Nothing could keep JRA members from disembarking from the bus and walking across a busy intersection to closely inspect The Paley “Gates” on a bridge from Omaha, Nebraska to Council Bluff, Iowa. Leon and Miriam Ellsworth and Sandy Mitchell prove their interest.

**BELOW LEFT,** A rare opportunity was a visit to the International Quilt Study Center and Museum to see work from the original exhibition when the museum opened. Michael James led the narration. Then the director opened the storage bins. Shown are Daniel Paul, Leon and Miriam Ellsworth, Janet Orr and Norman Mitchell.



The fantastic sets and costumes for Wolfgang Amadeus Mozart’s *The Magic Flute* (*Die Zauberflöte*) are being designed by the James Renwick Alliance’s 2011 Master of the Medium of Ceramics, Jun Kaneko. JRA members were able to view his mockup (above) during their recent trip to Omaha. Washington National Opera performances at the Kennedy Center open on May 3 with the final performance on May 18. Although the JRA is not planning a group event to attend a performance, members may purchase tickets from the Washington National Opera box office.



# Leon Niehues: the Arkansas Boy Who Makes Baskets for a Living

Leon Niehues tells it like it is. He grew up in Kansas and moved across the state line to a 40-acre farm in northwest Arkansas. Then he started making baskets from the white oak trees which grow in this area.

That's how he began his lecture which is part of the JRA Distinguished Artist Lecture Series. Because the government and, hence, the Renwick Gallery, were closed, the lecture took place at the Katzen Center on Sunday, October 13. The day before, Leon demonstrated at a workshop just how he makes baskets, the tools which he has made or purchased and how he uses a large strip of oak and decreases the wood into tiny strips for weaving into baskets. The Rockville Woodworkers Club and Store in Rockville hosted the workshop.

He said he made functional baskets in one color in the beginning, then picked up natural materials to make dyes, later adding wood of a different color for textural interest.

His work changed over the years as he was on the craft fair circuit. The American Craft Council craft shows and the Smithsonian Craft Show were important venues for him, and he created a following as JRA members can attest, many of whom have one or several of his baskets in their collections.

As his baskets changed, he began to add other elements to the white oak, such as the black side of very fine sandpaper to create a negative space. Later he introduced the images of tall buildings (although he rarely saw skyscrapers).

His oldest son assisted him in making baskets. His hands were small enough to fit inside the basket and attach stitches which are both decorative and functional (to secure the fittings of the baskets.) He says he became good friends with his son as they spent hours and days in his shop, making baskets. Unfortunately, his son veered away from art to become an IT specialist.



Shirley Jacobs invited JRA members and workshop participants to a potluck, furnished by many good cooks, to meet Leon on Saturday night. There he described the various elements in the basket in Shirley's collection and how he made it.

Leon, who is a country boy at heart, felt nervous about coming to Washington, D.C., an unknown entity; however, thanks to the generosity and friendliness of his escort Sean Hennessey and event planner Chris Shea, he relaxed and took his lecture listeners from the trees he finds in the woods to the baskets in our collections.

—Clemmer Montague



Clemmer Montague

A potluck dinner hosted for Leon Niehues for the Distinguished Artist Lecture Series took place at the home of Shirley Jacobs, center, with Paul and Elmerina Parkman, Sean Hennessey, Brenda Erickson and George Rose.



**ABOVE,** Leon Niehues shows his finished basket at a JRA sponsored workshop where he demonstrated his technique for splitting white oak for the basket and then embellishing with other materials. He presented the audience with a number of his baskets. Photos by Dennis McCloud





### **SONYA CLARK, JRA DISTINGUISHED ARTIST LECTURER JANUARY 18–19**

I was born in Washington, DC to a psychiatrist from Trinidad and a nurse from Jamaica. I gained an appreciation for craft and the value of the handmade primarily from my maternal grandmother who was a professional tailor. Many of my family members taught me the value of a well-told story and so it is that I value the stories held in objects.

I hold an MFA (Cranbrook

Academy of Art), a BFA (Art Institute of Chicago) and a BA in psychology (Amherst College) and a high school diploma from the Sidwell Friends School in DC. I have had the privilege of learning the craft of thinking through making from many makers throughout my travels. My work has been exhibited in over 250 museums and galleries in Europe, Africa, Asia, South America, Australia, and throughout the United States.

Currently, I chair the Department of Craft/Material Studies at Virginia Commonwealth University in Richmond. The department has been ranked by *US News and World Report* as #4 in Fiber, #5 in Glass, #10 in Metals and #12 in Clay. Overall, VCUarts is ranked nationally as the #1 public university in the arts. Formerly, I was a Baldwin-Bascom Professor of Creative Arts at the University of Wisconsin-Madison.

—Sonya Clark from her website [www.sonyaclarke.com](http://www.sonyaclarke.com)

## **Sign up for the Distinguished Artist Lecture Series**

The James Renwick Alliance sponsors the Distinguished Artist Lecture Series which gives craft artists prominent in their fields the opportunity to conduct workshops and give lectures at the Smithsonian American Art Museum Nan Tucker McEvoy Auditorium.

The JRA partners with other regional arts organizations which host workshops on their premises. Locations are noted in workshop descriptions. All workshops are fee based, and all the lectures are free and open to the public. A potluck with the artist at the home of a member is offered to JRA members and workshop participants. Locations and times will be announced when each event is opened for reservations.

Local glass artist **Michael Janis** will make his debut on May 3–4 and the well-known and beloved ceramic guru **Akio Takamori** is coming on May 31–June 1.

Each workshop is \$45 for JRA members and \$55 for non-JRA members. The subscription cost for all four programs is \$150 for JRA members and \$200 for non-members. The subscription rate applies to those who sign up prior to the first workshop. Contact the James Renwick Alliance office at 301-907-3888 [admin@jra.org](mailto:admin@jra.org) for information and registration.



Marc Grainer, Gwen Paulson and Tim Tate. Photo courtesy of Gwen Paulson

### **GRAINER, TATE ASK: WHERE ARE CERAMICS AND GLASS GOING?**

JRA Caucus and Board Members were treated to an outstanding thought-provoking afternoon of learning from JRA board members Tim Tate and Marc Grainer on Sunday, October 27.

Tim presented an optimistic future for contemporary glass as it continues to evolve from an emphasis on technique and form to a mixed media craft with the focus on the object itself and the use of newer technologies. Marc presented a more somber future for contemporary ceramics, noting the rising cost of art schools, the closing of and consolidation of these schools resulting in fewer ceramic students, the reduction in the number of galleries and collectors and the movement to mixed media.

An additional treat was seeing the fabulous craft collection at Leslie and Bruce Lane's home, who were our gracious hosts for this fun and learning afternoon.



The Fiber Medium Day on September 28 included studio visits to award-winning fiber artists B.J. Adams, Ruth Gowell, Eileen Doughty and a visit to the home of Darcy Walker to study her fiber collection. B.J. Adams (above right) demonstrates her technique of laying out her designs which she then machine embroiders. Photo by Miriam Rosenthal

# What Makes a Good Editor?

## Johanna Thompson, Of Course

What does it take to be a good editor?

First of all, a command of the English language and its use, lots of reading, more than a passing interest in opera, a knowledgeable bird watcher, a faithful volunteer and, of course, a degree in law as well as a career as a law librarian.

Maybe not in that order and maybe not all of those descriptions; however, all these experiences combined together are the perfect ingredients for an editor—Johanna Thompson, an extraordinary Board member.

She is the “official” proofreader and copy editor of most JRA letters, documents, and writer of profiles about JRA board members for the *Quarterly*. Johanna writes the profiles and says that she never tires of this because she always gets interesting and challenging assignments. She joined the JRA in 2004, came on the Board in 2009, and has accepted two additional two-year terms which end on June 30, 2015.

Her first volunteer task for the Alliance was helping set-up for the Spring Craft Weekend gala in 2008; then in 2009 she helped with the auction. She is pleased to help wherever needed and volunteered to help with Le Store operations during the New Year’s Eve party this year.

Watching her mature an interest in craft from an observer to a collector has been a warm and wonderful experience. Her first study tour was an introduction to the wonders of objects made by hand; then she slowly began to ask questions about the work, the technique, the artists and their place in the craft community. Next she began to study and select the most wonderful pieces to take home with her, the latest being a series of swirling fish by Santa Fe glass artist Charles Minor.

Her collecting interests span materials—metal, fiber, glass, ceramics and wood—since what attracts her to an object is both its aesthetic appeal to her eye and that it celebrates and exploits the material from which it is made.

Johanna is a lover of opera and very knowledgeable about singers, operas and the nuances of the profession. She was president for two terms of the now defunct Washington



Johanna joins the Distinguished Artist Series workshops and gets her hands “dirty,” as in this workshop with ceramist Debbie Fritts. Photo by Miriam Rosenthal

Summer Opera and this summer was named secretary of the Washington Concert Opera Guild. She is an Audubonist, recognizing birds from descriptions, flight patterns, song and shadows perched on power lines, a skill which requires an eagle’s eye.

Other related organizations are membership in the American Craft Council and as an active volunteer at Rockville’s VisArts Center. She finds this activity very rewarding, gaining insight into the process of putting together

an art exhibition from planning to installation. Professionally she is retired. Until 1999 she worked as a law librarian, first in a law school, then in a court, and finally in a private firm in Washington, D.C. Since 2004, she has worked part-time as the librarian for an accounting firm in McLean.

What a find for the Renwick Alliance to have such talent and interest from an active member!—Clemmer Montague





Dr. Cynthia Fowler

## FELLOW FOWLER RESEARCHES AND WRITES ABOUT HOOKED RUGS

After years of research supported in part by a James Renwick Fellowship in American Craft, my book *Hooked Rugs: Encounters in American Modern Art, Craft and Design* has been released by Ashgate Publishing. This book is an examination of hooked rugs in America during the interwar years with a focus on the relationship between hooked rugs and American modern art.

Although not generally associated with modernism, hooked rugs have a rich historical relationship to experiments in modern art and design. My interest in modernist hooked rugs developed when I was a graduate student working on my dissertation. While researching the cre-

ative output of American modernist Marguerite Zorach, I discovered that Zorach had created hooked rugs. I then became aware of a group of modernist artists also interested in hooked rug production, some choosing to design and fabricate their own rugs, while others relied on craftspeople to manufacture their designs.

The book focuses specifically on two rug industries: Ralph Pearson's Design Workshop and Zoltan and Rosa Hecht's New Age Group. I made every effort to construct a complete history of the modernist hooked rug with at least some consideration for all aspects of the hooked rug's history, including design concerns, production of the rugs, the use in American homes and the display in art museums. With modernist hooked rugs, modern abstraction converged with traditional rug designs, the handmade with the machine, the celebrated individual artist with the anonymous rug maker. These competing factors related to the modernist hooked rug reveal the complexity of American modernism as it developed in the first half of the 20th century.—Cynthia Fowler



**ABOVE,** Marc Grainer, who is a professional surveyor of commercial projects, donated his services to the James Renwick Alliance and conducted a survey of the 352 JRA households. His analysis of the results were presented at the annual members meeting on Tuesday, October 29. Marc was amazed at the high level of return of the survey forms and the positive responses about JRA and its programs. This will be the last JRA event in the Renwick Gallery's Grand Salon until the building reopens after a two year renovation. Photo by Miriam Rosenthal

## DEADLINE FOR FELLOWSHIP APPLICATIONS IS JANUARY 15

The Smithsonian American Art Museum and its Renwick Gallery invite applications for the James Renwick Fellowship in American Craft. This Fellowship is available for research in American studio crafts or decorative arts from the nineteenth century to the present. Fellowships are residential and support full-time and independent and dissertation research.

January 15 is the application deadline for fellowships which begin on or after June 1, 2014.

Applications are available online at [AmericanArt.si.edu/fellowships](http://AmericanArt.si.edu/fellowships). For general information, call the American Art Fellowship Office at 202-633-8353 or email [AmericanArtFellowships@si.edu](mailto:AmericanArtFellowships@si.edu).

## FELLOW SMUCKER'S STUDIES ON AMISH QUILTS IS AVAILABLE AS A BOOK

Thanks in no small part to the time I spent as a James Renwick Fellow in American Craft in 2009, my book *Amish Quilts: Crafting an American Icon* is now available from Johns Hopkins University Press. I explored the phenomenon of Amish quilts and the people who have loved them during the last half-century, approaching the subject with a wide-angle lens. I examined the viewpoints of Amish families, antiques dealers, art collectors, museum curators, multinational corporations, fashion designers, tourists to Amish country and Hmong needle workers. I traced the story of these objects from their 19th century origins in Amish communities amid the colonial revival and industrial revolution to their "discovery" by outsiders in the late 1960s, the development of businesses (both Amish and non-Amish) selling quilts on the consumer market. The Renwick Gallery plays an important part in this story, having hosted 1972's *American Pieced Quilts*, one of the earliest museum exhibitions to feature Amish quilts as well as non-Amish ones, hanging on walls like paintings. Several future quilt collectors credit that exhibit with their initiation to the world of quilts; a version of *American Pieced Quilts* subsequently traveled with the Smithsonian Traveling Exhibition Service, helping launch the nationwide revival of interest in quilts and quilt making.—Janneken Smucker, Assistant professor of history at West Chester University and a former James Renwick Fellow.



RIGHT, Janneken Smucker

# What Happens When the Government Shuts Down? Potlucks!



The Renwick Gallery was closed for the planned opening of *Infinite Place: The Ceramic Art of Wayne Higby*, a retrospective of his work, curated by Peter Held (on right, with Wayne Higby, center), Director of the Ceramics Research Center, Arizona State University Museum of Art; however, the celebration continued with a JRA dinner with Robyn Kennedy, Renwick Gallery chief (left). Photos by Clemmer Montague

The Renwick Gallery's two exhibition openings were cancelled when the government shut down in early October; however, this did not stop JRA from initiating or continuing events during this quiet time. The Distinguished Artist Lecture Series featuring **Leon Niehues** was moved to another location, and a potluck honoring **Wayne Higby** and **Peter Held** took place at the home of Judy Weisman. These photos tell the stories.



The Renwick Gallery and the US government were closed during the planned opening of the exhibition of Steve Cole and Martha Ware; however, the James Renwick Alliance Distinguished Artist Lecture Series continued at the Katzen Center at American University. Robyn Kennedy, Renwick chief, Leon Niehues, basket maker, and Steve Cole are at Leon's lecture.



Host Judy Weisman discusses her near miss at an auction of acquiring a piece by ceramist Wayne Higby, whose exhibition remained closed during the government furlough. The JRA hosted a celebration potluck dinner at Judy's house.



There is nothing like a James Renwick Alliance potluck dinner which brings out the best food prepared by the best cooks in the country. This dinner celebrated the opening exhibition of the Wayne Higby retrospective, which was curated by the 2014 JRA Distinguished Educator Peter Held. Wayne was a 2002 Distinguished Educator and the 2005 Master of the Medium of Ceramics.



# Board Member to Watch: Initiating New Ideas...Mallory Lawson

Probably most people come to involvement in the JRA via craft collecting. For Mallory Lawson, the path has been different: what drew her initially was a need to develop an in-depth knowledge of museum-quality glass for an interior design client. What keeps her involved is the satisfaction she gets from creating events and experiences which further JRA's mission.

Mallory grew up in a peripatetic family, since her father was an Army officer. Every two or three years there was a new house in which to settle. Her mother saw the moves as opportunities to branch out in new directions and styles, and, as Mallory matured, she helped in the process. Thus was born an interior designer.

For 10 years after college she worked for a variety of firms, gaining broad experience from involvement both in commercial and residential projects. Then in the late '70s she came to the Washington, D.C., area and started her own interior design firm. That seemed a homecoming since her family had been stationed here twice. She finally had geographic roots!

Often a design project required special, unique art and accessories to complete it. So, keeping abreast of artists and their art became an ongoing process, and she started attending craft shows in the early '80s. Later a friend invited her to a JRA acquisitions meeting: the work of the organization was appealing, Mallory joined, and that was the beginning of a great synergy.

A committee was tasked with planning special events to demonstrate the advantages of being



a Craft Leaders Caucus member. In response, she initiated the Craft Leaders Caucus Summer Social and the Collector's Journey. In addition she suggested that more Events and Adventures be added to the already existing list of lifestyle items for the Spring Craft Weekend auction. Each year the list of offerings expands to include trips to artist studios, meals with artist celebrities, restaurant certificates and many more.

But Mallory's imagination is not limited to working within established parameters. Taking her cue from the mission of the JRA, she developed a number of totally new initiatives. For example, in 2008 she promoted a plan to provide a sophisticated marketplace for the work of JRA member artists. JRA's mission to "recognize the achievements of America's craft artists" now encompassed artists who are its members. The event was success-

ful, both in fundraising and providing greater visibility for the artists and the organization. JRA Day is now an institution—the sixth was held this year on December 7.

Another new initiative is the JRA's relationship with ARTomatic. That enormous art extravaganza, not juried, began in 1999 and is conducted solely by volunteers. At the last two ARTomatic exhibits, JRA, under Mallory's leadership, has given awards of excellence to artists in several media categories and has sponsored discussions on various topics, available free to exhibit attendees. Although only a small portion of work exhibited is craft, JRA's involvement aids in exposing the JRA to a broad public and introduces its membership to a new venue.

As a tool to promote JRA, Mallory conceived, obtained funding and produced a video, *JRA: Making a Difference* to be shown at public events such as ARTomatic, JRA Day and SOFA Chicago. An updated version is available on the JRA website.

A list of Mallory's innovations would be incomplete without the New Year's Eve party. Tasked with the mission of finding additional methods of fundraising to divert some of the tension from Spring Craft Weekend, a committee with Mallory as a member conceived and carried out an elegant event of fancy dress, fabulous food, games of chance, and sales of unique items. It offers to guests great festive fun and produces income to replenish the JRA Dale Chihuly Publication Fund. What better way to begin a new year?—Johanna Thompson

## A JRA Success Story: The 2nd Penland Trip



**ABOVE,** The Penland trip, organized and led by Tim Tate, center, included a visit to the studio of conceptual visual artist Mel Chin. **RIGHT,** The most interesting people in dress are Susan Sanders of New York City with her signature hat, jewelry and costume who complements Karen Rotenberg of Boston, also displaying her signature style of jewelry, costume and hat. The trip took place during the Penland Craft School's annual benefit auction in August. Photos by Fred Sanders

I think the second Penland trip was more spectacular than even the year before. The group visited many studios in Asheville, including Lisa Clague and Mel Chin and Blue Spiral Gallery. We enjoyed the companionship of each other at a number of dinners. At the Penland auction, the JRA group, which filled two tables, were the strongest bidders. One member bought the astounding Mark Peiser piece which broke the record for the most paid at any Penland auction.—*Tim Tate*



## 2nd JRA Success Story: SOFA Chicago 2013

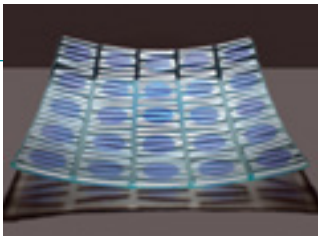


**ABOVE,** JRA has sponsored a brunch since the early '90s. Artists, gallerists, nonprofit board members, friends as well as JRA officers, honorees and members joined the hot breakfast line. **BELOW,** Companionship during the Saturday Brunch: Aaron and Patricia Faber of Aaron Faber Jewelry Gallery and JRA members Gwen Paulson, Nikki O'Neill and Sean Hennessey.



**ABOVE,** This group is a good representation of attendees at the brunch: artist Colby Parsons of Lucy LaCoste Gallery, Robyn Kennedy, Renwick Gallery chief, Steven Young Lee, resident artist director of Archie Bray Foundation for the Ceramics Arts and JRA Secretary Marsha Gold. Photos by Clemmer Montague





## OLD BROADWAY AT THE NEW YEAR'S EVE PARTY

What better way to celebrate the New Year than with delicious food and lots of good cheer? Both will be provided in spades at the third New Year's Eve Party at the fabulous art and craft filled home of Giselle and Ben Huberman on December 31 from 8 p.m. to 12:30 a.m., January 1, 2014.

This year Broadway will be celebrated musically with special guests we all know and love (from smash Broadway hits) along with The Casino, shopping at Le Store, fabulous Occasions fare, music in The Lounge, spectacular dessert buffet, crazy entertainment, and champagne at midnight.

The New Year's Eve Party Committee has been hard at work to guarantee that this will be the best celebration ever: Mallory Lawson, chair, Reba Immergut, Bonnie Schwartz, Marilyn Hardis, Brigitte Savage, Nedra Agnew, Kathy Furlong, Clemmer Montague, Sandy Mitchell, Elmerina and Paul Parkman and Giselle and Ben Huberman.

Part of the fundraising comes from Le Store, where party goers can shop with their chips (or cash) for wonderful goodies and craft related items. Twenty JRA artist members have the opportunity to trade a piece of their work (worth \$250 or more) for a party ticket—another great benefit for artists who are JRA members. Clemmer Montague is heading up this effort and should be contacted if anyone would like to trade craft for a ticket or donate to the inventory. Profit from the event will be used to replenish the JRA Dale Chihuly Publication Reserve funds.

Please contact the JRA office for a registration form since attendance is limited to 100 people. JRA membership is not required.  
—Mallory Lawson

## 3-NIGHT WEEKEND IN CAPE MAY FOR UP TO SIX

Enjoy a weekend in Victorian Cape May, New Jersey, the nation's first National Historic Landmark City, at the Jennie Lane Cottage. The cottage is a unique property, just half a block from the beach and half a block from the pedestrian mall, on



one of the most historic streets in town. This cozy house has three bedrooms for six people, two baths, a kitchen, dining room and living room, plus a porch. You can stay for up to three nights on any off-season weekend (mid-September to mid-May) when not rented.

Cape May is a lovely town with hundreds of historic houses, a wide range of good restaurants, white sand beaches and some of the best bird watching on the East Coast. It's about 4.5 hours from Washington by car, or a little longer if you drive to Lewes, Delaware and take the ferry. [www.jennielanecottage.com](http://www.jennielanecottage.com)

Limited to 6; Cost Per Person: \$150



Glenstone Museum, designed by Gwathmey Siegel & Associates Architects.  
Photo by Scott Frances

## A VISIT TO GLENSTONE MUSEUM, POTOMAC, MD

Ten lucky people will be able to enjoy an intimate encounter in a unique setting which seamlessly combines contemporary art, breathtaking architecture and a beautiful landscape at the Glenstone Museum in Potomac. Why is visiting this collection important and why should you sign up? First the architecture is remarkable, and, second, the collection extraordinary.

The collection of Mitchell and Emily Rales, with works by Alexander Calder, Henri Matisse and Mark Rothko, is now exhibited on a rotating basis in a 25,000-square-foot building designed by well-known modernist architect Charles Gwathmey.

The Glenstone campus puts it alongside the Barnes in Philadelphia, the Phillips in Washington and the Frick in New York as one of the world's largest privately-owned galleries. One of its buildings rivals that of the National Gallery of Art's East Building. The museum is open only a few hours on a few days a week, and visits are restricted to small groups, led by docents. The agenda for the day is:

12 noon Lunch with Giselle and Ben Huberman

1 p.m. Depart in a caravan of three cars for the museum

1:30 p.m. Private guided tour, led by a docent for about 1–1.5 hrs

4 p.m. Return to your cars at the Hubermans (no later than 4 p.m.)

Date: Friday, April 4; Limited to 10; Cost Per Person: \$100

## JOIN THE TOUR OF THE NATIONAL GALLERY'S SCULPTURE GARDEN WITH AN EXPERT GUIDE

A group of 15 are invited to a guided tour of the National Gallery of Art's Sculpture Garden on Saturday, April 26, at 10:30 a.m. You will get to view the newly installed Marc Chagall mosaic along with dramatic works by leading 20th century sculptors such as Joan Miro, Alexander Calder, Claes Oldenburg and Roy Lichtenstein. The Sculpture Garden's magnificent dancing fountain and lush landscape will delight everyone. After the tour we will have lunch across the street at Capital Grille. The \$100 per person fee includes lunch and a donation to the James Renwick Alliance.

Date: Saturday, April 26; Limited to 10; Cost Per Person: \$100

# Save the Dates! (JRA events in red)

## December

- 17 JRA Board meeting
- 31 New Year's Eve party celebration

## January 2014

- 18 Sonya Clark Distinguished Artist Series workshop and potluck dinner
- 19 Sonya Clark lecture at Smithsonian American Art Museum's McEvoy Auditorium, 2 p.m.
- 28 JRA Board meeting

## February

- 25 JRA Board meeting

## March

- 27–30 Spring Craft Weekend

## April

- 4 Tour of Glenstone Museum, Potomac, MD, from NYE party
- 23–27 New York-Brooklyn auction tour
- 26 Tour of The National Gallery's sculpture garden by Sandy Mitchell, from NYE party
- 29 JRA Board meeting

## May

- 3, 5, 7, 8, 10, 11, 15, 17, 18 Washington National Opera's

production of Wolfgang Amadeus Mozart's *The Magic Flute* (*Die Zauberflöte*), costume and set designs by JRA's Master of the Medium of Ceramics 2011 Jun Kaneko

- 3 Michael Janis Distinguished Artist Series workshop and potluck dinner

- 4 Michael Janis lecture at the Smithsonian American Art Museum's McEvoy Auditorium, 2 p.m.

- 16–23 Craft Leaders Caucus Study Tour to Amsterdam

- May 31 Akio Takamori Distinguished Artist Series workshop and potluck dinner

## June

- 1 Akio Takamori lecture at the Smithsonian American Art Museum's McEvoy Auditorium, 2 p.m.

- 8 JRA Board meeting

- 12 A Day at the American Visionary Art Museum at Baltimore, from NYE party

- 30 Albert Paley retrospective opening at the Corcoran Gallery of Art

## September

- 17–21 Corning, Syracuse, NY study tour, SCW auction item



Miriam Rosenthal

The Renwick Gallery closed on Sunday, December 8, and to celebrate its closing, the Smithsonian American Art Museum threw a heck of a party on Thursday night, December 5. Four hundred of its closest patrons talked, laughed, ate, drank crafty cocktails and boutique beers and celebrated the shutting down of the building for its two-year renovation. Miriam Ellsworth, past president, and Leon Ellsworth tell the James Renwick Alliance story, drawing and writing their message on the north wall of the Grand Salon. Ceramist Wayne Higby, in the hat on the left, came to celebrate the closing of a retrospective of his work in the main gallery downstairs.



JRA Day 2013 was a smash thanks to artists, sponsors, volunteers, and hundreds of visitors who came to see and buy the work of 35 artists all through the day. Sales were strong with a significant increase from last year, and all of the profits will go to support the Renwick Gallery renovation. We are already planning JRA Day 2014, so look for more news in the coming months.—J.G. Harrington and Jere Gibber

**ABOVE,** The JRA Day checkout line on Saturday, December 7, was busy all day. Cicie Sattarnilasskorn, JRA administrator, runs sales through the computer system. Photo by Clemmer Montague. **BELOW,** JRA artist Susan Gantz helps Gerry Ostrove pick out a sweater. Photo by Dennis McCloud



Miriam Rosenthal

Peter Korn, executive director of the Center for Furniture Craftsmanship in Rockport, ME, signs his book *Why We Make Things and Why it Matters* for Giselle Huberman at a talk he gave at the home of Brenda Erickson on Sunday, December 1.

