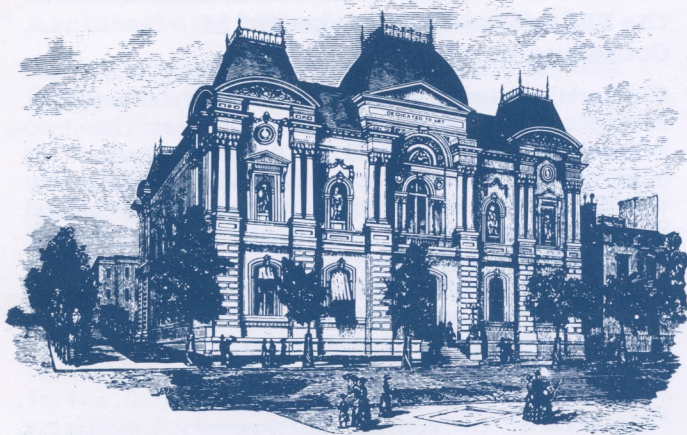


RENWICK QUARTERLY

March, April, May, 1986

Published for the Renwick Gallery of the National Museum of American Art, Smithsonian Institution, by the James Renwick Collectors Alliance.



'Living With Wood' is 1986 Craft Seminar Topic

During the last decade American wood craftsmen have rediscovered the creative possibilities of turning elegantly-shaped bowls on a lathe, revealing the rich color and graining of natural wood. Concurrently, furniture-makers have grown in sophistication and number so that today art galleries are exhibiting their designs, and collectors seize opportunities to own and live with contemporary furniture that will be tomorrow's heirlooms.

The James Renwick Collectors Alliance and the Smithsonian Resident Associate Program are co-sponsoring a day-long seminar in conjunction with the Washington Craft Show, April 18-20. "Living with Wood: The 1986 National Forum on Craftsmanship and Collecting" will be the fourth such annual event, and will take place on Saturday, April 19, in the Carmichael Auditorium of the Smithsonian's National Museum of American History. The museum is directly across Constitution Avenue from the Craft Show, between Twelfth and Fourteenth Streets, Northwest.

The 1986 Forum, according to Judy Coady, who chairs the event, will give subscribers an opportunity to hear two of the nation's most respected craftsmen working in wood talk about their own work, and to see it in two exhibitions at the Renwick Gallery. Prominent journalists writing about contemporary creations in wood and their place in the home, and collectors of contemporary handcrafted furniture, will detail a vivid picture of this important contemporary art phenomenon in their slide-illustrated talks. A reception at the Renwick Gallery will conclude the day's discussions, permitting subscribers to see the "Masterpieces of Time: Clocks by Wendell Castle" and "The Art of Turned-Wood Bowls" exhibitions, and to meet forum speakers and several of the turners represented in the bowl exhibition. The full program follows:

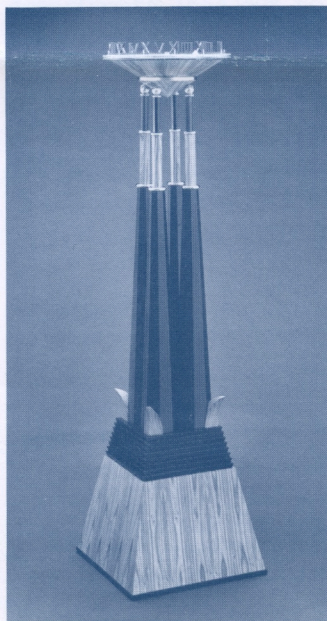
10:00: Welcome. Lloyd E. Herman, Director, Renwick Gallery.

10:15-11:15: "What's New in the Woods?" Paul Bertorelli, Editor, Fine Woodworking magazine, will give a slide presentation highlighting current important directions in professional woodworking, and technical and esthetic opinions on objects of his choice.

11:30-12:30: "Castle-built Furniture" Wendell Castle, mastercraftsman, will discuss with Sarah Booth Conroy, The Washington Post, his woodworking career and the furniture he has designed and made.

12:30-2:00: Lunch break. Participants provide their own lunches.

2:00-3:00: "The Art of Turned-Wood Bowls," David Ellsworth, professional wood turner, will discuss the art of turning wood on a lathe and provide a slide survey of contemporary turning in America.



Trophy Clock, 1984, by Wendell Castle is made of ebony and tulipwood with gold-plated brass hardware and is 76" tall. The exhibition, "Masterpieces of Time: Clocks by Wendell Castle" continues at the Renwick Gallery thru May 11. Photo: Bruce Miller.

3:15-4:30: "Living with Wood," Katherine Pearson, Editor, Creative Ideas for Living magazine and author, American Crafts: A Source Book for the Home, will show slides of American handmade furniture and wood objects in home and office interiors, and chair a panel discussion with three collectors and one design professional on the subject of buying, owning and using handmade wood objects. The panel will consist of Bernice Wollman, Ronald Abramson, Patrick Coady and a representative of the architectural firm, Gensler & Associates.

4:30-5:15: "Ask an Expert," All of the symposium speakers will answer questions from the audience.

5:30-6:30: Reception at Renwick Gallery and viewing of "The Art of Turned-Wood Bowls" and "Masterpieces of Time: Clocks by Wendell Castle."

The registration coupon on pg 5 may be used for either or both the forum and the April 18 tour, and further information may be obtained by calling (202) 357-3030. Members of the two co-sponsors, Smithsonian Resident Associate Program and James Renwick Collectors Alliance, \$50. Non-members, \$60.

Tour of Woodworker's Studio and Private Collections Compliment 'Living With Wood' Forum

The Smithsonian Resident Associate Program, co-sponsoring the "Living with Wood" forum with the Alliance on April 19, has planned a companion event that will appeal especially to out-of-town visitors to the Washington Craft Show and subscribers to the forum. An all-day escorted bus tour on Friday, April 18, will take subscribers to an exhibition of contemporary handcrafted objects in wood and into two Washington area homes and a woodworker's studio to see both how art furniture is made and how successfully it can be integrated into the home.

The tour will begin with a shopping stop at the Washington Craft Show before visiting an exhibition at The Art Barn of contemporary furniture and objects made by members of the Washington Woodworkers Guild. After a box lunch at the home of art consultant Sherley Koteen, which overlooks Rock Creek Park and is furnished with contemporary crafts, the group will visit sculptor and furniture-maker F. I. Wall in his studio. The final stop includes refreshments at the craft-furnished home of Judy and Patrick Coady. Judy Coady, former director of The Gallery at Workbench in New York City, chairs the "Living with Wood" forum.

The coupon on pg 5 may be used to subscribe to either or both the April 18 day-long bus tour or the "Living With Wood" forum. Members of the Smithsonian Resident Associate Program and James Renwick Collectors Alliance, \$43. Non-members, \$55. Further information may be obtained by calling (202) 357-3030.

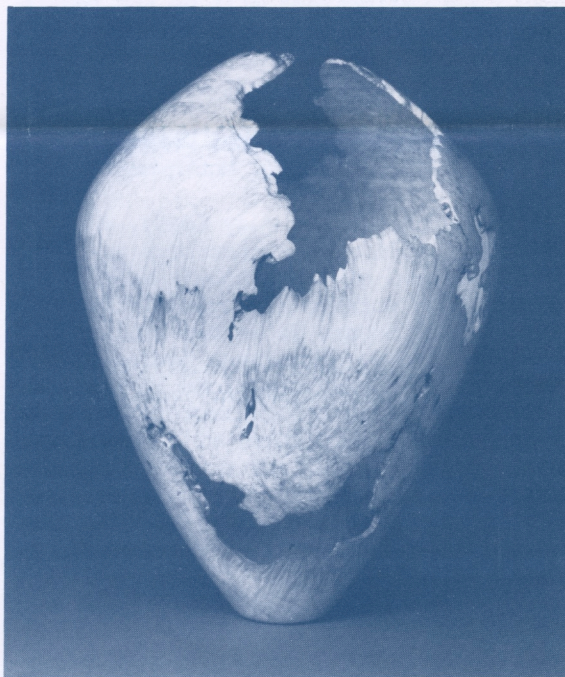
'The Art of Turned-Wood Bowls' Exhibits the Phenomenal Development of Contemporary Movement

Ninety-six turned-wood bowls from the Edward Jacobson collection will go on view at the Renwick Gallery on April 17. Jacobson, an attorney in Phoenix, Arizona, was stimulated by the beauty and ingenuity of contemporary turned bowls he saw in a gallery exhibition and was determined to form a collection of superb examples by "all of the major North American turners." His collection is documented in the 1985 book, The Art of Turned-Wood Bowls, published by E. P. Dutton.

"The work of the master contemporary turners deserves a significantly wider circle of appreciation," Jacobson writes in his preface to the book. "That is what this collection--and this book--are all about."

His collection includes bowls in a variety of shapes and sizes, their woods providing an astonishing range of color, texture and grain pattern. Turners included have often used woods native to their regions of the country. For example, Ronald Kent of Hawaii turns Norfolk Island pine, producing large translucent vessels of the Pacific island wood. Ed Moulthrop, working in Atlanta, turns massive ovoid bowls of tulip poplar and Georgia pine, and Californian Del Stubbs creates thimble-size goblets and bowls from madrona and manzanita.

The collection, exhibited last year at Arizona State University, Tempe, will be on view at the Renwick Gallery through September 28, 1986. It will then travel to other venues under the auspices of the Smithsonian Institution Traveling Exhibition Service (SITES).



Tall, inverted ovoid vase turned from box elder burl by David Elsworth, 1981. Height, 12 3/16". From the exhibition "The Art of Turned-Wood Bowls".

Seminar 'Frank Lloyd Wright: Architectural Milestones' on April 26

Frank Lloyd Wright produced some of the most influential and inspiring buildings of the 20th century during a career that lasted 70 years. In conjunction with the Renwick Gallery exhibition, "Frank Lloyd Wright and the Johnson Wax Buildings: Creating a Corporate Cathedral" the Smithsonian Resident Associate Program is sponsoring a one-day seminar in which noted Wright historians will critically examine some of Wright's most fascinating and beloved buildings. Subscribers will have an opportunity to visit the Renwick exhibition during a reception in the Gallery at the day's end. The full schedule follows:

10:00-11:15: "The Act of Creation: Designing the Johnson Wax Administration Building," Jonathan Lipman, guest curator of the Renwick exhibition, chronicles the architect's creative process in a lecture based on extensive interviews with former Wright apprentices.



Desk and three-legged chair designed by Frank Lloyd Wright in 1936 and produced by Steelcase, Inc. for the Johnson Wax Building, Racine, Wisconsin. From the exhibition, "Frank Lloyd Wright and the Johnson Wax Buildings: Creating a Corporate Cathedral". Photo: Steelcase, Inc.

11:30-12:30: "The Larkin Building: Wright's First Design for an Administrative Office," Jack Quinan, Associate Professor, Department of Art and Art History, State University of New York at Buffalo, shows rare photographs of the now-demolished Larkin Building to reveal how the building's form celebrated the Emersonian work ethic.

12:30-2:00: Lunch (Participants provide own lunches.)

2:00-3:00: "Building Against Doomsday: The Imperial Hotel," Kathryn Smith, independent architectural historian, Los Angeles, uncovers the step-by-step design and construction sequences in the development of the famous earthquake-resistant 1913 Tokyo hotel.

3:15-4:15: "Personal Best: Frank Lloyd Wright's Three Homes," Donald Kaley, Director of Research and Restoration, the Frank Lloyd Wright Home and Studio Foundation, illustrates how Oak Park, Taliesin, and Taliesin West are different from one another while each expresses the architect's view of the ideal house.



Executive's chair designed by Frank Lloyd Wright in 1936 and produced by Steelcase, Inc. for the Johnson Wax Building, Racine, Wisconsin. From the exhibition, "Frank Lloyd Wright and the Johnson Wax Buildings: Creating a Corporate Cathedral".

4:15-5:00: Questions from the audience.

5:45-7:00: Reception and private viewing of the exhibition on its opening day at the Renwick Gallery.

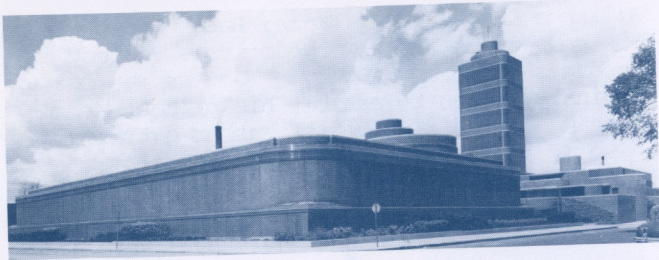
Members of Smithsonian Resident Associate Program, \$50, Non-members, \$60. For further information and reservations, telephone (202) 357-3030.

'Frank Lloyd Wright and the Johnson Wax Buildings: Creating a Corporate Cathedral'

Ranked as a masterpiece of 20th-century architecture, the S. C. Johnson Company Administration Building (1936) and Research Tower (1943) in Racine, Wisconsin, comprise Frank Lloyd Wright's largest corporate commission and are a highlight in the career of America's greatest architect.

The complex is a virtual catalog of office innovations, featuring early office landscaping, departments laid out to maximize efficiency of paper flow, modular ergonomic furniture, blended natural and artificial lighting, radiant floor heating, early revolving doors, and employee recreation areas. Described variously as a mosque, a lily pond, and a sacred grove of trees, the great workroom in the Administration Building was called by Wright himself "as uplifting a place to work in as any cathedral ever was in which to worship." Celebrating the collective purpose of the workers in the family-like firm, the complex is one of few office buildings to honor and enrich the lives of its users. Despite its stature, until now the complex has never been the subject of a thorough examination.

This exhibition, opening to the public at the Renwick on April 26, explores the importance of the Johnson Wax project in the work of Wright and other architects, why the complex has achieved greatness, and how it has influenced other work. Original drawings, models and furniture designed for the buildings are



Exterior view of the Administration Building and Research Tower from the exhibition, "Frank Lloyd Wright and the Johnson Wax Buildings: Creating a Corporate Cathedral".

included in the exhibition. Jonathan Lipman, visiting scholar in the Department of Architecture at Cornell University, is guest curator of the exhibition, which was organized by the Herbert F. Johnson Museum and underwritten by Johnson Wax Company. It will remain on view at the Renwick through September 1.

Prestini Bowls are Featured Objects for Spring

Three turned bowls by James Prestini, sculptor and Professor of Design, Emeritus, University of California at Berkeley, will go on view as the Renwick's "featured objects" from the collection this spring. Prestini is revered by contemporary turners for his exploration of form in turned wood between 1933 and 1953. Though he taught himself lathe-turning and considered it a hobby prior to undertaking his more recent nickel-plated steel sculptures, his turned bowls have been collected both privately and by museums for their elegant forms and sensuous surfaces.

Describing these beautiful turned bowls and platters in 1950, Edgar Kaufmann, Jr., wrote that Prestini "has made grand things that are not overwhelming, beautiful things that are not personal unveilings, and simple things that do not urge usefulness to excuse their simplicity....yet in their restraint and in their superb, direct assurance they touch our scope and potentialities, our limits and desires."



Three turned-wood bowls, various woods from a group of twenty made by James Prestini between 1932 and 1952 and given by him to the National Museum of American Art in 1970.

1986 Washington Craft Show 'Best Ever' Say Sponsors

"Color, color, color" dominates the selections by working craftspeople chosen by jury for the 1986 Washington Craft Show, April 18, 19, and 20, says Susan Koehler, director of this year's retail fair. More than 1100 craftmakers from 49 states competed for the 100 spaces in the elegantly-decorated Departmental Auditorium, 1301 Constitution Avenue, Northwest, where the show is held. The event is the national capital's only major juried exhibition and sale of crafts as fine art and is sponsored by the Women's Committee of the Smithsonian Associate Program.

Commenting on the quality of entries in basketry, ceramics, fiber, glass, jewelry, leather, metal, paper, wood and mixed media, juror Arline Fisch, jeweler and professor of art at San Diego State University, said that the crafts she and fellow jurors Cynthia Bringle and Lloyd Herman saw reflected an American style, "more exuberant, less related to industrial design and more related to art" than contemporary European crafts. Both Fisch and Bringle, a potter who lives and works in Penland, N.C., commented on the exceptionally high quality of submissions.

The 1986 Washington Craft Show will be held Friday, April 18 from 10 a.m. to 8 p.m.; Saturday, April 19 from 10 a.m. to 6 p.m., and Sunday, April 20 from 10 a.m. to 5 p.m. Admission is \$5 for adults and \$4 for children under 12, senior citizens over 65 and Smithsonian Associates.

Baltimore Craft Study Tour

by Dalene Barry

The road to David Bacharach's 1940s farmhouse in rural Maryland was strewn with patches of seasonal colors on Sunday, October 27th. The color and composition of the day were a prelude to Bacharach's work. Works in progress provided a wide-ranging spectrum of russet to gold, with occasional surprises of blue and green. Bacharach, a practicing dentist, has hammered, woven, torched and otherwise battered copper into vessel and utensil forms for 20 years. Recently he has added sculptural figures and wall pieces to his repertoire.

Our next stop was Baltimore Clayworks, a cooperative of eighteen potters and sculptors. Ceramic works in every stage of development were abundant as we glimpsed artists gearing up for holiday selling in galleries all across the United States.

Half an hour after peering into a cooling kiln, tour participants watched Helen Frederick make a sheet of paper, many of us seeing this procedure for the first time in our visit to Pyramid Prints and Paperworks, which she founded. Following her demonstration, dipping a mould into

cotton filaments suspended in water, Ms. Frederick talked us through the process of pressing and drying handmade paper. We saw and--better still--touched samples of paper made with linen, cotton, papyrus and an endless variety of added textures and colors.

After lunch, the tour continued on to Meredith Gallery which featured finely-crafted utilitarian works; clay works of the caliber of Bennett Bean's; multiple editions of fine prints, lithographs and posters; and, the focus of our visit, a unique collection of hand-crafted furniture, "New Directions--Furniture by Artists." Individual works were accompanied by a slide presentation showing additional designs by furniture artists including Rosanne Somerson, Dale Broholm and Peter Dean. A short walk from Meredith was the George Ciscle Gallery, a brand new gallery exhibiting "American Art Potters" from 19th-century George Ohr to 1985 Toshiko Takaezu and Rick Dillingham.



Baltimore Craft Study Tour; left, Dalene Barry; right, Helen Frederick, founder of Pyramid Prints and Paperworks. Photo: Paul Parkman

Alliance Contributing Member Mack Graham opened his home to us to view his private collection of hundreds of works in clay. When he ran out of ordinary spaces to exhibit his prizes, Mr. Graham created a number of rather extraordinary display areas throughout his three floors of living space. Sculptures, vessels and wall pieces by Richard DeVore, Robert McGowan, Donna Polseno, Rick Dillingham and others were seen.

In Judith Bird's fiber design studio, Ms. Bird showed samples of each step of the work process used in producing her clothing designs. Each article begins as a natural off-white hand-woven piece of fabric, which is later dyed and hand painted along the contours it will form on the wearer. In effect, the human body became a part of the canvas for Ms. Bird's work.

Determining the single best part of day like this is impossible. It was the cumulative exposure to works we were personally interested in viewing, in private homes and studios which we might not otherwise have had an opportunity to see. It was sharing these treasures with others of like interest.

Pioneering Metalsmith to Speak March 16

Margret Craver, revered for her creative work in metal and for helping to revitalize metalworking programs in American art schools following World War II, will lecture at the Renwick Gallery on March 16 at 3 p.m. Her 1946 silver muffineer was donated to the Gallery's collection by the James Renwick Collectors Alliance.

Shortages of metals and manpower during World War II virtually brought an end to the teaching of metalworking techniques in American schools,

Craft Show, Studio and Home Tour

Number of tickets and membership status:

(Code 519-025) Friday, April 18

____ Smithsonian Associates, \$43
 ____ Renwick Alliance, \$43
 ____ Non-member, \$55

Living With Wood Forum

Number of tickets and membership status:

(Code 419-202) Saturday, April 19

____ Smithsonian Associates, \$50
 ____ Renwick Alliance, \$50
 ____ Non-member, \$60

Total enclosed: \$ _____

Name: _____ Daytime telephone: _____

Address: _____

City: _____ State: _____ Zip Code: _____

Make check payable to Smithsonian Institution - RAP, and mail to:
 Resident Associate Program
 Smithsonian Institution, Washington, DC 20560

but at the war's end Craver persuaded Handy & Haman, refiners and dealers of precious metals, to sponsor a series of workshops to teach hollow ware techniques to art teachers. The workshops were taught by Baron Erik Fleming, with whom Craver had studied metalworking in the 1930s, and included among the participants such twentieth-century metalsmithing luminaries as Alma Eikeman, John Paul Miller, Earl Pardon and Fred Miller. Craver also advocated teaching metalworking skills to disabled veterans of World War II, and established vocational rehabilitation programs in hospitals in the United States, Canada and Great Britain.

Margret Craver is known not only for her active role in helping to make metalsmithing the stimulating field it is today, but for her own creative work in both jewelry and expressive objects. Her interest in the obscure en resille technique in enamelling led her analysis and eventual mastery of the process of enamel without metal backing. She continues to incorporate the delicate and time-consuming method in the commissioned works she creates in her Boston studio.

Wood-Turning Demonstrations

The Alliance is sponsoring a four-day series of wood-turning demonstrations in the Renwick's Palm Court in connection with the opening of "The Art of Turned-Wood Bowls" and the subscription seminar on "Living with Wood" on April 19. Artists who will be in residence at the Renwick for this series are Ronald Kent, Alan Stirt, Palmer M. Sharpless and David Ellsworth. Each craftsman will demonstrate a particular aspect of wood-turning for museum visitors and invited school groups.

Kent, who lives in Hawaii, will begin the series on Thursday, April 17. He will shape elaborately patterned bottle forms out of Norfolk Island pine and will explain how he utilizes the intrinsic knot pattern of the wood in his pieces. Stirt, a Vermont craftsman, will show bowl-turning with green and dry wood on Friday, April 18. Sharpless, from Pennsylvania, will demonstrate spindle-turning and its variations on Saturday, April 19. While spindle-turning is not the subject of the exhibition on view, it is an interesting and important technique. Ellsworth, another Pennsylvanian, will conclude the series, on Sunday, April 20, by turning hollow wood forms of green wood. Kent, Stirt, and Ellsworth are represented in "The Art of Turned-Wood Bowls."

The loan of a lathe by Jennifer and Hugh Belton for the wood-turning demonstrations is gratefully acknowledged.



Ronald Kent turning a wood bowl in his Honolulu, Hawaii studio.

Inquires about the James Renwick Collectors Alliance should be sent to:

James Renwick Collectors Alliance
5240 Nebraska Avenue, N.W., Washington, DC 20015

The Alliance gratefully acknowledges partial grant support for this issue of the Renwick Quarterly and the following programs: Jewelry lecture/performance; Margaret Craver lecture; "Living With Wood" Forum; master turners-in-residence; and craft study trips, from the National Endowment for the Arts in Washington, D.C., a Federal Agency, and the D.C. Commission on the Arts and Humanities.

NEWS
From the Alliance



Photo
Paul Parkman

I am very pleased to announce that the Alliance has received a \$10,000 Grants-In-Aid award from the D.C. Commission on the Arts and Humanities. These funds are provided for our programs by the National Endowment for the Arts in Washington, D.C., a Federal Agency, and the D.C. Commission on the Arts and Humanities.

Contributions from our December appeal letter are still coming in as we go to press in late January. It is most encouraging to know that the amount received so far exceeds what was contributed by this date in 1984 and 1985, with many renewals yet to arrive; also encouraging is the fact that more than one-third of our contributors are new members.

Our first program for 1986 took place on February 9th and centered around the work of internationally recognized jewelry innovator Marjorie Schick. In addition to a slide talk about her work the program featured a dance performance using some of her larger pieces designed with dance in mind and choreographed by Sharon Wyrrick of the Full Circle Dance Co.. A reception to meet the artists concluded the program.

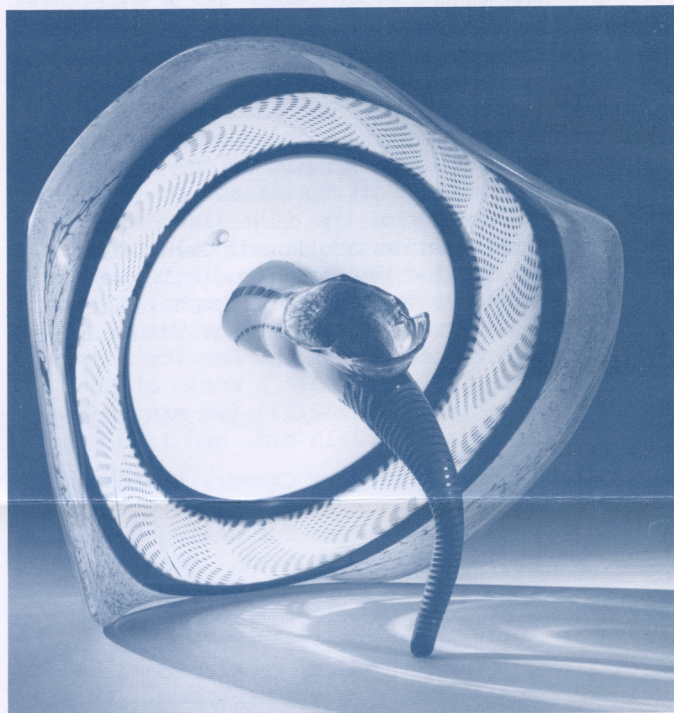
On March 16th, Margret Craver will lecture at the Renwick Gallery. Her silver muffineer, currently on view as a featured object, was purchased by the Alliance and donated to the Renwick's permanent national collection. A reception will follow the lecture.

In April, the Alliance will co-sponsor with the Smithsonian Resident Associate Program, the 4th national forum, "Living With Wood." Also planned to coincide with this event, master turners will be artists-in-residence at the Renwick demonstrating wood-turning techniques. This program is scheduled in conjunction with the opening of the exhibition, "The Art of Turned-Wood Bowls," and the Washington Craft Show. Additional details for these events appear elsewhere in this issue.

Tentatively planned for Sunday, June 8th, is an all-day Craft Study Trip to the studio/home of woodworker Wharton Esherick, which is now a museum, and the Jean and Robert Pfannebecker collection, one of the earliest and continuing major collections of American crafts, both in rural Pennsylvania. Further details will be available in the next issue of the Renwick Quarterly and will be mailed to our Contributing Members. A two-day trip to New York City is planned for October to visit private collections and the new American Craft Museum, scheduled to be open then.

We are delighted with the support of all our Contributing Members, from the metropolitan Washington, D.C. area and elsewhere, and especially pleased with your interest in the efforts made by the Alliance to stimulate enthusiasm and appreciation for art in craft media. Do participate in these Spring activities--the Board Members and I look forward to seeing you!

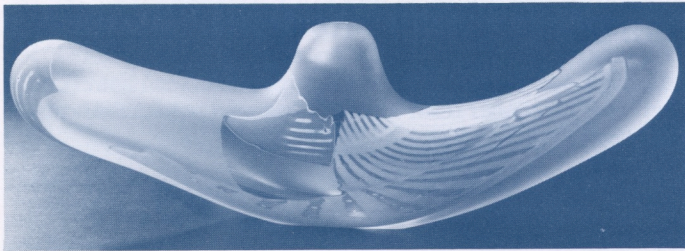
Elmerina L. Parkman, President
James Renwick Collectors Alliance



Lattice Physalia, 1982, by Stephen Dee Edwards, who will lecture at the Renwick Gallery on April 6. The sculpture, made of latticino glass, was given to the Renwick Gallery of the National Museum of American Art by Steven Aarons, Barbara Aarons Fineblum, and Charles Fineblum in memory of their uncle, Harry B. Cohen. Photograph: National Museum of American Art.

Public Programs and Exhibition Openings

Mar. 9: Lecture: Joel Philip Meyers, glass artist known for his elegantly blown glass forms with boldly colored surface decoration, will discuss his work. Free. At 3 p.m.



Joel Philip Meyers' untitled blown glass sculpture, 1984.
Photo: Susie Cushner

Mar. 13: Creative Screen: The Stone Carvers. A 1985 Academy Award-winning film pays a visit to the artisans, who for the past twenty years have been carving statues, gargoyles and other assorted decorative elements into the stones of the Washington Cathedral (30 min). Free. At noon on the 13th only, Marjorie Hunt, the film's co-producer and a folklorist for the Smithsonian's Office of Folklife Programs, will personally appear to describe the making of the film. Celebrations: The World of Victor and Edith Turner. A documentary about the ethnographic and historical research of the Turners in Africa and other parts of the world, the film discusses their fieldwork on ritual and celebratory events and how human societies mark with ceremony their triumphs, joys and sorrows. The late Victor Turner was guest curator for the Renwick's exhibit, "Celebration: A World of Art and Ritual" (1982/83) (28 min). Free. At 11 a.m., 12:15 p.m. and 1:30 p.m.

Mar. 16: Lecture: Margret Craver, a pioneer in American silversmithing, will discuss her use of silver for making functional and decorative objects. Her 1946 silver muffiner, a contemporary version of a colonial American sugar shaker, is in the Renwick Gallery's permanent collection and is one of the featured objects on view during March. At 3 p.m. Free.

Mar. 27: Creative Screen: repeat of March 13 (with exception of the talk by Marjorie Hunt).

Apr. 6: Lecture: Stephen Dee Edwards, glass artist who uses natural color combinations, eroded surfaces and aquatic forms, will discuss his work. An example of Edwards' latticino glass (containing milk-white threads), Lattice Physalia, is in the Renwick's permanent collection. Free. At 3 p.m.

Apr. 17: Exhibition opening: "The Art of Turned-Wood Bowls."

Apr. 17, 18, 19, 20: Craftsmen-in-residence programs: In conjunction with the exhibition, "The Art of Turned-Wood Bowls", four woodworkers will demonstrate their techniques of forming wood vessels on a lathe. 17th--Ronald Kent, turning of bottle-type forms, 10 to 11:30 a.m., 12 noon to 2 p.m. 18th--Alan Stirt, bowl-turning with green and dry wood, 10 to 11:30 a.m., 12 noon to 2 p.m. 19th--Palmer M. Sharpless, spindle-turning and its variations, 11 a.m. to 3 p.m. 20th--David Ellsworth, greenwood-turning of hollow wooden forms, 11 a.m. to 3 p.m. Free. Co-sponsored by the James Renwick Collectors Alliance.

Apr. 19: "Living with Wood: The 1986 National Forum on Craftsmanship and Collecting" begins at Carmichael Auditorium, National Museum of American History at 10 a.m. See story in this issue for program details and subscription information.

Apr. 26: Exhibition opening: "Frank Lloyd Wright and the Johnson Wax Buildings: Creating a Corporate Cathedral".

Apr. 26: "Frank Lloyd Wright: Architectural Milestones" seminar begins in Baird Auditorium, Natural History Building, at 10 a.m. See story in this issue for program details and subscription information.

May 1: Lecture: Jonathan Lipman, architectural researcher and guest curator of the exhibition, "Frank Lloyd Wright and the Johnson Wax Buildings: Creating a Corporate Cathedral," will discuss Wright's design of the buildings and their furnishings. Free. At 8 p.m.

May 8: Creative Screen: Uncommon Places: The Architecture of Frank Lloyd Wright. In this chronological overview of the life and architectural designs of Frank Lloyd Wright, his emphasis of man's place in nature are highlighted through a selection of his buildings--Oak Park house/studio, Unity Temple, the Prairie Houses and the Johnson Wax Buildings (60 min). Free. At 11 a.m., 12:15 p.m. and 1:30 p.m.

May 22: Creative Screen: repeat of May 8.