
RENWICK QUARTERLY

Sept., Oct., Nov. 1988

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



“Stephen DeStaebler: The Figure” Opens October 21

by Michael Monroe

Stephen DeStaebler's figurative clay and bronze sculptures reflect his profound humanistic vision and his concern with fundamental social issues: the relationship of human beings to their environment, to themselves and to one another. Thirty-two of his works will be on view at the Renwick Gallery, October 21, 1988 through February 12, 1989. Selections in this exhibition span approximately ten years and include early figures, which the artist began sculpting in the mid-1970's, as well as more recent bronze figures.

In the early 1960's, DeStaebler focused on landscape sculpture, an art form he largely invented. He exploited the natural properties of clay, applying it in slabs that ripped, cracked, slumped and striated like layers of the earth. He achieved a physical presence by emphasizing the horizontal aspects of geological formations. Monumentality was accomplished by combining individual segments which were fired separately to the limits of his kiln. DeStaebler developed this celebration of the natural landscape at the beginning of the ecology movement, when the general public was awakening to the threats posed to the environment by modern technology.

In 1974, DeStaebler had his first one-man exhibition at the Oakland Museum, a retrospective of his landscape imagery. After that, the figure assumed prominence in his work. In 1975, DeStaebler created his first wedged figures. In these, the figure is set in a slab of clay as if embedded in earth. These wedged figures,

with their emphasis on the frontal view of the human form, are the earliest works in this exhibition and have subtle archeological references to archaic Greek statues and ancient Egyptian sculpture.

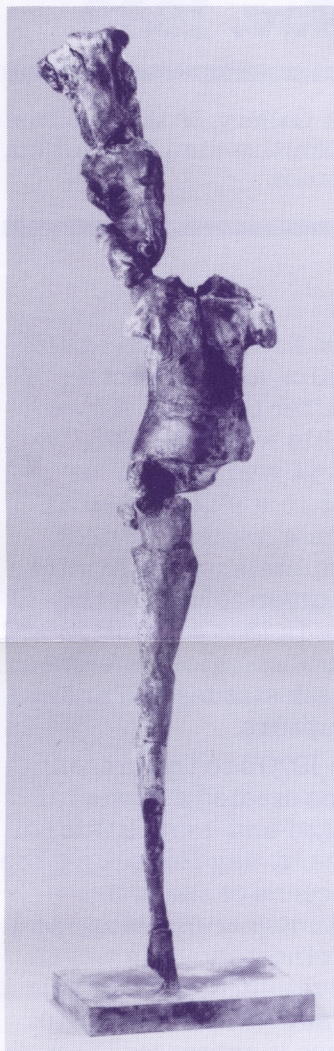
From the late 1970's to the present, DeStaebler has created a powerful series of wedged and monolithic columnar figures in clay. Reflecting the spiritual concerns of the artist — DeStaebler studied archaeology and theology at Princeton — his works are almost reverential in their solemnity. The artist continues to sculpt in clay because it expresses the core of his work: man's connection to the earth.

In the 1980's, DeStaebler began working with bronze again. A strong desire to cantilever his figurative fragments into uplifting gestures of movement through space necessitated a medium that had more tensile strength than clay. With cast bronze the artist is able to eliminate many of the natural limitations imposed by clay. In DeStaebler's wedged clay figures, man was cradled and intimately bound into a mass of heavy earth. In contrast, the bronze figures stand alone, detached from



Lavender Torso with Mask,
by Stephen DeStaebler,
1983-85, porcelain and low-
fire clays, leather, 33" x 11 1/2"
x 9 1/2". Photo by Scott McCue.

their environment. In the last several years, the image of the angel has emerged very strongly in DeStaebler's work. It is as if the slabs of clay confining the figure have been transformed into wings of bronze, freeing it from the constraints of gravity. The spectacular large angels of the late 1980's are a metaphor for spiritual transcendence.



Right-Sided Angel, by Stephen DeStaebler, 1986, bronze, 108" x 26" x 22". Photo by Scott McCue.



Archangel, by Stephen DeStaebler, 1987, bronze, 119" x 26½" x 34½". Photo by Scott McCue.

DeStaebler says of his work:

"I think my visual vocabulary is caught up in some of those images that archeology reveals to us, because it has to do with time. It's trying to place the moment where we are now in a context which gives the moment some breath and breadth so that you don't feel as though you're just on some teeter point. That's what I feel most excruciatingly in our time period. It's as if we're at some disaster point and I see society

at large almost revelling in this live-for-the-momentness. . . . So many forms of our time, industrial forms like automobiles, appliances and whatnot, have that brutal feeling of having come from nowhere. I'm extremely anxious to give some greater context to the human condition that we find ourselves in now."

This exhibition has been organized by the Saddleback College Art Gallery, Mission Viejo, California, with the assistance of the Laguna Art Museum, Laguna Beach, California, and is partially funded by Philip Morris Companies, Inc.

"American Art Pottery, 1880-1930," Extended Through February 5, 1989

"American Art Pottery, 1880-1930, from the Cooper-Hewitt Museum," has been extended through February 5, 1989. Originally scheduled to leave the Renwick in October, the exhibition has proved so popular that it will remain at the Gallery to enable more visitors to see it through the winter.

These 75 major examples of pottery represent the historical and aesthetic development of the American art pottery movement. Collected by Marcia and William Goodman and donated to the Smithsonian's Cooper-Hewitt Museum in New York, each object was chosen not only for its intrinsic importance, but for its representation of vital creativity.



Three-Handled Cup, decorated by Marie De Hoa Leblanc, Newcomb College Pottery, ca. 1901, earthenware, underglaze pinecone decoration, 6¼" high.

Among the works are examples from the Rookwood, Newcomb, Weller, Brueby, Chelsea, Van Briggle and Teco potteries, as well as works by George E. Ohr and Louis Comfort Tiffany. The exhibition is circulated by SITES, the Smithsonian Institution Traveling Exhibition Service. An illustrated catalogue is available.

Alliance Will Lead Craft Study Tour to Richmond on September 30

Richmond, Virginia will offer an abundance of the best works from American craft artists to participants in the Alliance-sponsored craft study tour on Friday, September 30. The itinerary will include visits to the Sydney and Frances Lewis home and the Lewis Collections at the Virginia Museum, and a tour of the exhibition "Craft Today: Poetry of the Physical," conducted by its curator Paul Smith, Director Emeritus of the American Craft Museum.

The tour will begin with a visit to the newly refurnished home of Sydney and Frances Lewis. The group will be met there by Frederick Brandt, long the Lewises' curator and now Curator of 20th Century Art at the Virginia Museum. Until three years ago, the Lewises' splendid neo-Georgian home was filled with selections from their collection of Art Nouveau and other European and American decorative arts — probably the most important assemblage in the United States — as well as examples of late 20th-Century American painting and sculpture drawn from their collection of some 1200 such works.

In 1985, virtually all of both collections was donated to the Virginia Museum, where portions are now installed in the new \$22 million West Wing, built principally with funds provided by the Lewises and the Paul Mellon family.

Since that time, the Lewises have refurnished their residence with more contemporary paintings, sculpture, furniture and craft objects by America's leading artists — furniture by the likes of Wendell Castle, Sam Maloof and Judy McKee, for example, and window coverings by Jack Lenor Larsen. It is a home that lovers of American art and craft dream about!

After visiting the Lewises' home, the group will move on to the Virginia Museum for lunch in the Members' dining room, followed by a tour of the Lewis collections of decorative arts and contemporary American painting in the Museum's new West Wing.

Finally, tour participants will visit the monumental exhibition which inaugurated the new American Craft Museum in New York — "Craft Today: Poetry of the Physical." Its curator, Paul Smith, will discuss the exhibition during the bus ride to Richmond and will guide Alliance visitors through the collection.

The bus for the tour will depart from the Capital Hilton Hotel, 16th Street between K and L Streets, NW, promptly at 8:45 AM, and will return to the hotel by 6:30 PM that evening. There are several parking garages in the area of the hotel. Cost for the trip will be \$55 for Alliance members and \$60 for non-members, including transportation, lunch and snacks.

The day promises to be exciting and memorable, so make plans now to join us. Space is limited. For more information, call B. J. Adams at (202) 364-8404, or Shelley Gollust at (301) 229-0928.

James Renwick Alliance Craft Study Tour

Home of Sydney and Francis Lewis and the Virginia Museum, Richmond, Virginia

Friday September 30, 1988, 8:45am to 6:30pm

Name

Address

City

State

ZIP

Daytime Telephone

Evening Telephone

Please send _____ tickets @ \$55 for Alliance members

_____ tickets @ \$60 for non-members

\$ _____ Total enclosed

Send this registration form and your check made payable to the James Renwick Alliance to:

Craft Study Tour
James Renwick Alliance
6801 Winterberry Lane
Bethesda, MD 20817

Inquiries about the James Renwick Alliance should be sent to:

James Renwick Alliance
6801 Winterberry Lane, Bethesda, MD 20817

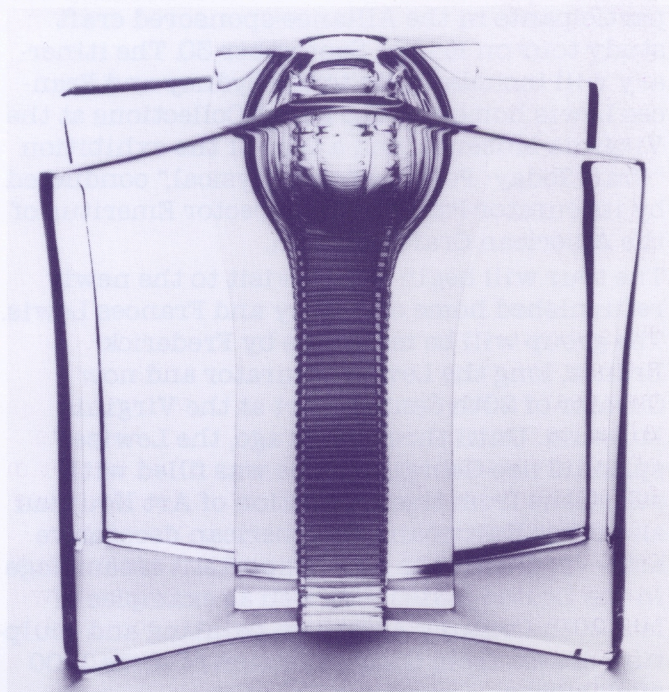
The Alliance gratefully acknowledges partial grant support for programs and this issue of the Renwick Quarterly from the National Endowment for the Arts in Washington, DC, a Federal Agency, and the D.C. Commission on the Arts and Humanities.

Glass Sculpture by Tom Patti Is Featured Object

Tom Patti's "Bi-Axial Tubated Green Riser" is the Renwick Gallery's featured object this fall. This small, exquisitely conceived piece is a superb example of the artist's innovative use of glass. Utilizing 20th-Century industrial technology, Patti has pioneered new techniques of fusing and laminating common green-tinged plate glass to produce a series of works unique in the contemporary American studio glass movement. A pair of splayed glass sheets stabilize and support a central stacked spine of precisely cut, ordered and fused components which culminate in a globular blown cavity — a vestige created from the artist's breath. This hollow bubble, with its softly distorted reflections, provides a sanctuary from the hard and crisply polished intersecting planar elements.

"The role of the artist," Patti says, "is to test thinking against new materials. When you conceive objects, you automatically give the material a certain credibility . . . but at the same time you have to try and deny the existence of the material. If the material can justify its presence in the object and you can see its beauty, then you've given it a right to exist . . . but the material must always be subsidiary to the idea."

"Bi-Axial Tubated Green Riser" is a gift from Anne and Ronald Abramson, Edward Lenkin, Arlene R. and Robert P. Kogod, and the James Renwick Alliance.



Bi-Axial Tubated Green Riser, by Tom Patti, 1985, stacked, fused, blown and polished glass, 6" x 6" x 4".

Application Deadlines Set for 1989 James Renwick Fellowships in American Crafts

by Elmerina Parkman

For the second year, research grants for scholarly study of the modern American craft movement, the James Renwick Fellowships in American Crafts, will be offered by the Smithsonian Institution and the Renwick Gallery. With funding from the Renwick's parent museum, the National Museum of American Art, and the James Renwick Alliance, these fellowships are the first in the United States for the study of contemporary crafts.

A major Alliance initiative in 1987, the fellowships generated great enthusiasm and elicited responses from throughout the United States and abroad. More than 200 requests for information and 23 applications were submitted for the first fellowships, far more than the Smithsonian usually receives for research support programs of this kind. Two outstanding applicants were selected — Dr. Nancy A. Corwin and Patricia Malarcher — who will be in residence at the Renwick Gallery and NMAA this fall.

Research proposals for next year's fellowships are sought from candidates knowledgeable in the history of 20th Century American art, craft or design. Proposals concentrating on post-1930 craft developments or their historical antecedents are especially encouraged. The deadline for applications is January 15, 1989, for appointments to begin on or after June 1, 1989. For more information and application forms, write: Office of Fellowships and Grants, Smithsonian Institution, Suite 7300, L'Enfant Plaza, Washington, DC 20560.

California Crafts Featured in Museum Sales Shop

Works by California artists working in the craft media will be available in the Renwick Gallery's Museum Sales Shop, beginning October 14. A wide-ranging variety of styles in glass, clay, wood, fiber and metal have been selected from top-ranking West Coast craftspeople.

Frid and McQueen Works Acquired by Renwick

A trio of three-legged chairs, hallmarks of Tage Frid's innovative furniture designs, and a collective of John McQueen's reconfigured container-like vessels were recently purchased for the permanent collection of the Renwick Gallery.

"I hate three-legged chairs," claimed Frid in *Tage Frid Teaches Woodworking*, a recent book on furniture making. The Danish-born master furniture designer was referring to the contrived, often unbalanced, stools that have toppled many a customer. Frid's own design evolved from a need for a comfortable, functional seat that wouldn't take up too much room, and yet would offer a distinct visual appeal. "Although I hadn't started designing with the notion of making a three-legged stool that looked like this, the shape resulted naturally from the construction and from the requirements I

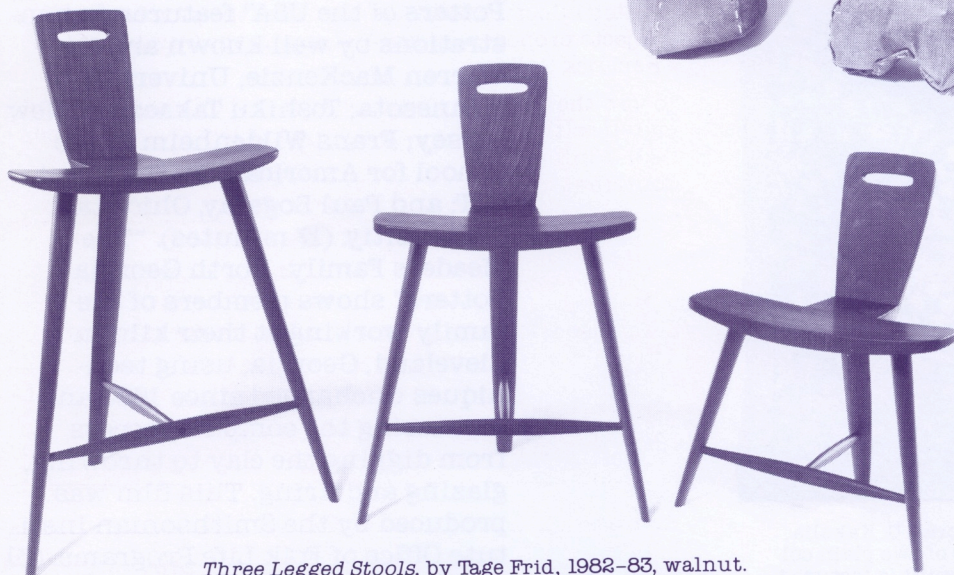
had assigned to the design," he explained.

John McQueen is recognized as one of the foremost artists working in fiber today. His untitled work selected by the Renwick Gallery is a classic example of his innovative use of materials. Eight pieces are assembled into a grouping in which the darkened openings are at once form and content, the container and the contained.

After peeling away the bark from dead white pine trees, McQueen uses strips of ash to stitch together his newly reconstructed forms. Although he has literally removed the bark from the limbs, the illusion is one that suggests the opposite process; rather, one in which the limb has been taken out of the bark. Intimately bound with the generating forces of nature, the textural surfaces of his forms reflect the trees' growth process, and include the trails and marks left by insects. McQueen's reconfigured vessels simultaneously suggest and capture the gestures of both human torsos and tree limbs.



Untitled, by John McQueen,
1985, white pine bark, ash stitches.



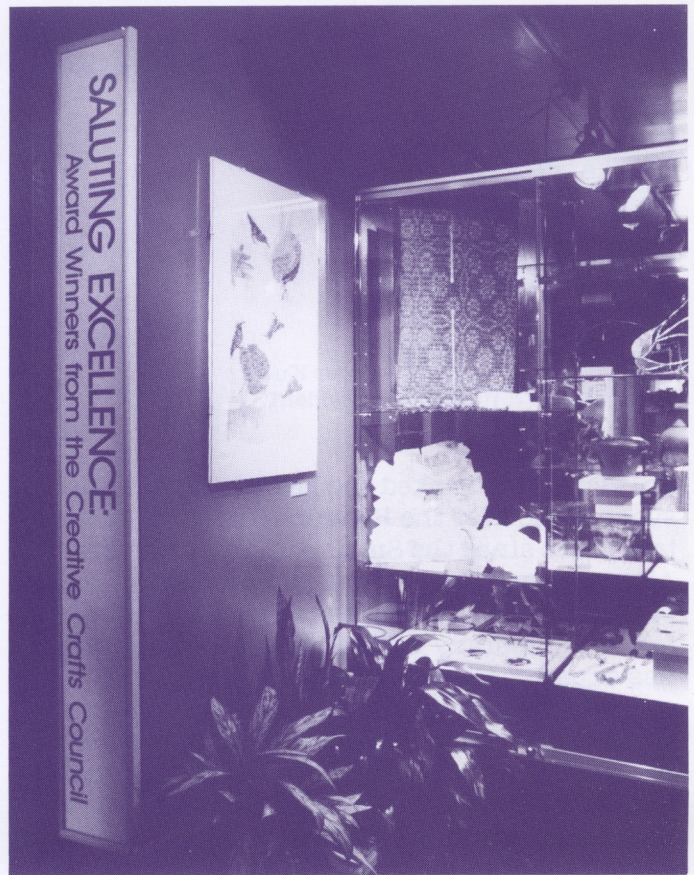
Three Legged Stools, by Tage Frid, 1982-83, walnut.

“Saluting Excellence: Award Winners from the Creative Crafts Council” Museum Shop Sales Exhibition Continues Through October 9

Thirty-six years of fine craft work in the nation's capital area are celebrated by the Renwick Gallery as it honors the Creative Crafts Council in a sales exhibition that has been extended through October 9 in the museum sales shop. Artists who have won awards in Creative Crafts Council shows from 1980 to 1988 will be represented in the exhibition.

The Council is a federation of the principal craft guilds of the capital region, representing craftspeople who work in ceramics, fiber, metal, enamel, glass and wood in the Washington metropolitan area and nearby states. Every two years, the Council sponsors a major exhibition by members of its constituent guilds and other residents of the area. The purpose of the show is to present to the public a comprehensive view of the best work being done regionally in the media represented.

The Council's 19th biennial show was held at Strathmore Hall in Rockville, Maryland, June 10 through July 16.



To Join the Alliance

The James Renwick Alliance welcomes the support of all who share in its admiration for the creative vision of artists working today in the craft media. Members' contributions enable the Alliance to sponsor educational programs in contemporary crafts, to support the activities of the Smithsonian Institution's museum of 20th Century American craft, the Renwick Gallery, and to enlarge the national collection of American craft at the Renwick.

Membership in the Alliance, renewable annually, provides the following benefits:

- All members receive the Alliance's publication, *The Renwick Quarterly*.
- Donors (\$100+) receive *The Renwick Quarterly* plus — invitations to special receptions for artists, and exhibition tours conducted by artists or curators; a complimentary catalog of a major Renwick Gallery exhibition, and discounts on the Alliance's Spring Forum and all Craft Study Tours.
- Sponsors (\$250+) receive the above benefits plus — one complimentary ticket to the Spring Forum held each year to coincide with the Washington Craft Show; and the opportunity to attend training lectures and exhibition tours conducted for Renwick docents.

- Patrons (\$500+) receive the above benefits plus — an additional complimentary ticket to the Spring Forum; and two complimentary tickets to an Alliance Craft Study Tour.
- Benefactors (\$1,000+) receive the above benefits plus — membership in the Alliance's Acquisitions Committee, which allocates Alliance funds for the purchase of objects proposed for acquisition by the Curator of the Renwick Gallery.

To join the Alliance, please complete the form below and mail it with your check to the James Renwick Alliance, 6801 Winterberry Lane, Bethesda, MD 20817. Contributions are tax deductible.

-
- Donor (\$100+) Patron (\$500+)
- Sponsor (\$250+) Benefactor (\$1,000+)
- Other

Please print your name as you wish us to list it:

Address: _____

_____ ZIP _____



NEWS from the Alliance

Roger Kuhn
President

This summer marked the beginning of a transition period for the Renwick Alliance. In the two years since the Smithsonian, with the Alliance's strong support, reaffirmed the role of the Renwick Gallery as the national museum for contemporary American craft, the Alliance has experienced extraordinary growth. Our contributing membership has doubled and our budget has tripled. We have helped add a growing number of outstanding craft objects to the Renwick Gallery's permanent collection, and the Smithsonian has challenged the Alliance to do still more by creating a \$750,000 purchase fund, half of which must be matched by outside contributions. And most recently, the Alliance has established the first-ever fellowship program to support scholarly research in the modern studio craft movement — the James Renwick Fellowship in American Craft at the Smithsonian.

This expanding activity has led to the feeling that we may have outgrown the structure created six years ago, when the Alliance began as an intimate group of dedicated craft collectors. At the least, it seems, some changes may be needed if the Alliance is to continue to advance. Accordingly, the Board has set up a committee to study the Alliance's structure and functioning and to develop recommendations for improvement. The committee, chaired by Jerome Paulson, will report to the Board this fall. Meanwhile, we have begun by increasing the Board's membership and securing the services of a part-time Executive Assistant, Shelley Gollust, to relieve some of the burden on members of our all-volunteer Board.

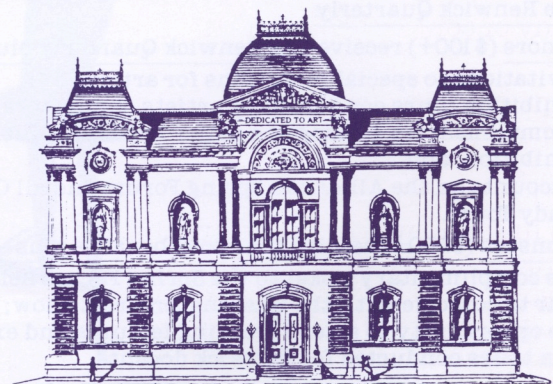
Another sign of transition is the departure from the Board of the remaining founding members, pursuant to a by-law limiting Directors to six consecutive years of service. In addition to Anne Abramson, Ruth Jamison, Edward Lenkin and Paul Parkman, this departing group includes the Alliance's first two presidents,

Charles Gailis and Elmerina Parkman. The debt owed to them by the Alliance — and therefore by the Renwick Gallery and the entire craft community — is incalculable. They gave the Alliance its original shape and direction; everything that has followed is built on the foundations which they laid.

But growth necessarily connotes change, and we are pleased with our ability to attract outstanding new members to the Board and to secure the return of valued past members. Returning members include Ronald Abramson and Samuel and Eleanor Rosenfeld, craft collectors who were founding members of the Alliance. Ron and Sam are also Trustees of the American Craft Council. New Board members include Cynthia Boyer, a nationally known fiber artist and exhibit organizer; Susie Gray, organizer of the first Washington Craft Show and currently head of its sponsor, the Women's Committee of the Smithsonian Associates; John O. Meyerhoff and Lenel Srochi-Meyerhoff, prominent collectors and supporters of the crafts in Baltimore; and Grace Taylor, a Washington craft collector and investment counsellor.

I should also report that, by the time we go to press, Dr. Charles Eldredge will have resigned as Director of the Renwick Gallery's parent museum, the National Museum of American Art, to accept a newly created Distinguished Professorship at the University of Kansas. Dr. Elizabeth Broun, Chief Curator and Assistant Director of the NMAA, will become Acting Director while the search for a permanent replacement proceeds.

Finally, I would like to express a special feeling of gratification over the growing number of craft artists and craft organizations that have become contributing members in the past year or so. You will find the names of the most recent among the list of contributors in this issue of the *Quarterly*. Their support gives me the sense that the Alliance is on the right track.



Renwick Gallery Public Programs September, October, November 1988

Sept. 8: Creative Screen: "The Eye Hears the Ear Sees," features the innovative techniques of film pioneer Norman McLaren, as he discusses his work and demonstrates how he makes his award-winning films. McLaren has perfected a method of drawing directly on film to produce animation without the use of a camera. Combining his ingenious method of animation with highly original story lines and precisely coordinated musical accompaniment, McLaren's films have added a new dimension to artistic expression. Included in this film are "Hen Hop," a 1942 work in which pen was used to draw directly on film, and "Fiddle De Dee," from 1947 — perhaps the best known and widely acclaimed of McLaren's work — in which celluloid dyes, inks and transparent paints were applied directly to the film. (58 minutes). At 11:00 AM, 12:15 PM and 1:30 PM. Free.

Sept. 18: Illustrated lecture: Constance Stapleton, author of the recently published *Crafts of America: A Guide to Traditional American Crafts*, will discuss the contemporary American craft scene. She has written articles for a wide variety of national publications including



White Ginger Quilt, by Deborah U. Kakalia, 1976, applique cotton fabric of two plain colors of sharp contrast. This quilt is featured in Connie Stapleton's recently published book *Crafts in America*.

Reader's Digest, *Parade*, *American Craft*, *Woman's Day*, *Family Circle*, *Ladies Home Journal* and *McCall's*. Ms. Stapleton has also acted as consultant to a number of craft organizations such as the American Craft Council, the Women's Committee of the Smithsonian Associates for the first Washington Craft Show, and to the Renwick Alliance for the First National Forum on Collecting and Connoisseurship. At 3:00 PM. Free.

Sept. 22: Creative Screen: Repeat of September 8.

Oct. 6: Illustrated lecture: Eileen Boris, author of *Art and Labour: Ruskin, Morris and the Craftsman Ideal in America*, will discuss the findings of her book and update her research to cover the pre-World War II period. Professor Boris is on the faculty of Howard University in Washington, DC, and has just completed a fellowship at the Woodrow Wilson International Center for Scholars at the Smithsonian Institution. She currently holds a post-doctoral fellowship at the National Museum of American History. This lecture is co-sponsored by the James Renwick Alliance, with partial support from the National Endowment for the Arts and the DC Commission on the Arts and Humanities. At 8:00 PM. Free.

Oct. 13: Creative Screen: "Ceramic Art: Potters of the USA" features demonstrations by well-known artists Warren MacKenzie, University of Minnesota; Toshiku Takaazu of New Jersey; Frans Wildenheim of the School for American Craftsmen at RIT; and Paul Bogatay, Ohio State University. (17 minutes). "The Meaders Family: North Georgia Potters" shows members of the family working at their kiln in Cleveland, Georgia, using techniques unchanged since 1893 and discussing the complex process from digging the clay to throwing, glazing and firing. This film was produced by the Smithsonian Institute Office of Folk Life Programs. (31 minutes). At 11:00 AM, noon and 1:00 PM. Free.

Oct. 16: Lecture: George Nakashima, wood-worker and architectural designer, will discuss the exquisite furniture he creates from richly grained, rare timber into tables, desks, chairs and cabinets. In his lecture, Mr. Nakashima will talk about the grandeur of ancient trees, how he selects and prepares his materials, and how he is devoted to discovering the inherent beauty of wood, bringing the trees a second life as furniture. This artist in wood strives to find the ideal use for each plank, to "create an object of utility to man and, if nature smiles, an object of lasting beauty." This lecture is co-sponsored by the Full Circle Gallery. At 8:00 PM. Free.

Oct. 27: Creative Screen: Repeat of October 13.

Nov. 3: Illustrated lecture: Elaine Levin, author of the recently published *The History of American Ceramics: 1607 to the Present from Pitkins and Beanpots to Contemporary Forms*, will discuss "Stephen DeStaebler

and Contemporary Ceramic Sculpture," in conjunction with the exhibition "Stephen DeStaebler: The Figure." This lecture is co-sponsored by the Harry Abrams Publishing Company. At 8:00 PM. Free.

Nov. 3 Creative Screen: "Giacometti" offers a unique visual record of the artist in his Paris studio where he worked from 1929 until his death almost 40 years later. (14 minutes). "Picasso the Sculptor" shows the personal collection of Picasso's sculpture as exhibited in the Tate Gallery in 1967. Included are his figures from the 1930's, witty assemblages of the 40's and 50's, and "folder" works of the 60's. (27 minutes). These films are shown in conjunction with the exhibit "Stephen DeStaebler: The Figure." At 11:00 AM, noon and 1:00 PM, Free.

Nov. 17: Creative Screen: Repeat of November 3.

Dalene Barry, Editor

Charles Gailis, Designer

Recent Contributions

The Alliance welcomes the gifts of the following contributing members for the year 1988 (received between April 15 and July 15):

Benefactors

Evelyn and Norman Blankman
Robert P. and Arlene R. Kogod

Sponsors

Mr. and Mrs. Joseph Guttentag
Jim Henson
Henson Associates
Harvey K. Littleton
Rev. and Mrs. Alfred Shands III
Washington Guild of Goldsmiths

Donors

Martha L. Ballard
Ira Bates
Stanton and Judith Brody
Christine E. Carnavos
Camille Cook
Helen Drutt Galleries
Barry and Ruth Fishman
Sarah Glickenhau
Sandy Grotta
Sheila Hoffman
Richard and Mary Lou Janes
Deborah A. Katz
Kenneth Keusch, MD
Susan L. Klaus

League of New Hampshire
Craftsmen Foundation
Blanche R. Levenberg
Mr. and Mrs. Samuel M. Levy
Lucia Woods Lindley
Barbara and Kent Manning
Mr. and Mrs. Leonard A. Muse
Ohio Designer Craftsmen
Margaret and Gerald Pennington
Blanche and Roger Robinson
Kathryn K. Sackheim
Helene Safire
Lillian A. Shah
Mr. and Mrs. David Stearman
Mary C. Tiedemann
James W. Voell, MD and
Jacqueline P. Voell
Ruth and Sol Weiner
Dorothy Weiss
Joan S. Wessel
Bruce and Neisja Yenawine
Dr. H. T. and Judy Youens

Friends

Mrs. James Bayley
Debbie Bedwell

Donald E. Bennett
Jill Bonovitz
Ruth Braunstein
Braunstein-Quay Gallery
Sarah H. Chamberlin
Lia Cook
Andrea Cooper
Barbara Cravitz
Judy Engelberg
Ronald and Iris Frank
Joyce Furth
Martin S. Horn and
Nancy Pentz
Lily and Alan Kanter
Ellen S. Klebanoff
Howard Kottler
Gyongy Laky
Vivienne M. Lassman
Littleton-Vogel
Shirley L. Maina
Sheila Margulis
Steven and Julia Maslach
Marion W. Meader
Dr. Page S. Morahan

Mr. and Mrs. Nathan Notkin
Marilyn and Martin L. Okun
Marie Prater
Dr. and Mrs. William Robb III
Mary Rousselot
Russell P. Rumansoff
Amy Sabrin and Evans Witt
Jane Sauer
Paul Schlesinger and
Chris Peterson
Jack A. Schmidt
Carol Sinton
Rosanne and Samuel Spear
Warashina/Sperry
Etta Winograd

Others

Esther B. Blackburn
William Bowser
Harvey and Patti Iglarsh
Rose K. Rothchild
Arturo Alonzo Sandoval
Linda Skare
Marie H. Susinno
Many Facets, Etc.

In addition, the Alliance is most grateful for the following recent contributions to the James Renwick Fellowship in American Crafts:

Patron

Eudorah H. Moore

Donors

Mr. and Mrs. R. Philip Hanes, Jr.

First Class Mail
Postage and Fees Paid
Smithsonian Institution
G-94



Official Business
Penalty for Private Use, \$300

Smithsonian Institution
NATIONAL MUSEUM OF AMERICAN ART
Washington, D.C. 20560

Selections from Permanent Collection on View in Palm Court

To complement the exhibitions "Clay Revisions: Plate, Cup, Vase" and "American Art Pottery, 1880-1930, from the Cooper-Hewitt Museum," the Renwick Gallery presents five ceramic pieces from its permanent collection in the Palm Court, located on the first floor. These objects have been acquired within the past year.

The special exhibition includes works by Rudio Autio, Frank Boyden with Tom Coleman, Otto Natzler, Rudolf Staffel and Neil Tetkowski.

The museum's policy is to acquire works by artists with a significant record of creative accomplishment; the finest examples of the artist's most influential style are sought. Occasionally the museum acquires exceptional objects by younger artists if they are clearly innovative in technique or material.

A substantial collection of additional works in ceramic, glass, wood, fiber and metal may be seen in galleries devoted to the permanent collection on the second floor.

