

# RENWICK QUARTERLY

March, April, May 1989

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

## Craft Weekend Will Feature Private Tours, Spring Forum, April 22-23

by Rebecca Stevens

The Spring Forum, sponsored each year by the James Renwick Alliance, has expanded to include several additional activities this year. Tours of private collections, dinner with guest speakers from the Forum, and the Spring Forum itself highlight a weekend that promises to be both educational and entertaining.

These events, available either as a package or individually, are outlined below:

### **Saturday, April 22:**

- **Private craft collections tour and visit with artist Sam Gilliam, 1:00-4:30 PM. (Very limited enrollment). Meet at the Renwick Gallery, 17th and Pennsylvania Ave., NW.**

The weekend's events begin with this special tour, led by Alliance board member Jean Efron. After boarding a bus at the Renwick Gallery, participants will go to the Union Labor Life Building to see two spectacular art installations — one by fiber artist Françoise Grossen, and the other by Washington artist Sam Gilliam. The group will proceed to Mr. Gilliam's studio where they will have the opportunity to talk with the artist about his work. The final stop will be at the beautiful home of Washington collectors Bernard and Sherley Koteen. Here participants will see the works of many of America's most outstanding craft artists. Mrs. Koteen, an Alliance board member, will serve tea to the group. The bus will return participants to the

Renwick or, for those who wish, offer a ride to The Washington Craft Show.

- **Private tour of The Washington Craft Show with Michael Monroe, Curator-in-Charge of the Smithsonian's Renwick Gallery, followed by dinner at the Textile Museum, 6:00-10:30 PM, (Limited enrollment). Meet at The Washington Craft Show in the Departmental Auditorium, 1301 Constitution Avenue, NW. Bus transportation to and from the dinner will be provided.**

At 6:00 PM, when The Washington Craft Show closes to the public, participants will be invited to remain at the show for a private tour with Michael Monroe. Mr. Monroe, along with an exhibition juror and other noted craft specialists, will discuss the craft art on display and answer participants' questions. The show tour will be followed by a gala dinner at the Textile Museum, with a chance to talk informally with speakers from the Spring Forum. The Textile Museum is located in an elegant building designed by John Russell Pope, at 2320 S Street, NW. The Museum will open its galleries to allow guests to tour the exhibitions at their leisure.

Ticket holders to this event may also visit The Washington Craft Show at any time on Saturday (just show your Alliance ticket at the door).

### **Sunday, April 23:**

- **Tour of Renwick Gallery exhibition, "The Boat Show," with Curator Jeremy Adamson, 10:00-11:00 AM, Renwick Gallery.**

Jeremy Adamson will serve as guide for Sunday's first event, a tour through "The Boat Show: Fantastic Vessels, Fictional Voyages." A description of this exhibition can be found elsewhere in these pages.

• **Annual Spring Forum, "The Driving Force in Craft Art: Concept or Materials?"**

**1:00-4:30 PM. The Smithsonian Quadrangle Auditorium: enter at kiosk on Jefferson Drive, between Freer Gallery and the Smithsonian Castle Building.**

**Speakers: Jamie Bennett**, metal artist

**Fred Brandt**, Curator of The Sydney and Frances Lewis Collection

**Wayne Higby**, ceramic artist

**Michael Monroe**, Curator-in-Charge, Smithsonian's Renwick Gallery

**Sherri Smith**, fiber artist

**Rosanne Somerson**, furniture artist

The weekend's events culminate on Sunday afternoon with the Alliance's annual Spring Forum. The 1989 Forum, "The Driving Force in Craft Art: Concept or Materials?" will not examine a particular medium as in years past, but will take an in-depth view of a single topic which relates to all media. Each speaker will show slides of individual works, or in the case of Mr. Brandt, work in the Lewis Collection, and discuss the influence of materials on the artist's personal concept of the pieces illustrated. The program will conclude with a short panel discussion moderated by Mr. Monroe.

*Jamie Bennett*, one of the 1989 Washington Craft Show jurors, is on the faculty of the State University of New York, College at New Paltz. He has earned two National Endowment for the Arts Fellowships. His enamel works have been exhibited throughout this country, Australia, Japan and Europe, and may be seen in the permanent collection of the Renwick Gallery.

*Fred Brandt* is Curator of Twentieth Century Art at the Virginia Museum of Fine Arts, Richmond, Virginia. He also serves as Curator of The Sydney and Frances Lewis Collection and as Director of The Sydney and Frances Lewis Foundation.

*Wayne Higby*, Professor of Ceramics at New York State College of Ceramics, Alfred University, has been awarded three separate National Endowment for the Arts Visual Artists Fellowships. His work has been exhibited extensively in the United States and abroad. He is represented in many public and private collections, including the Metropolitan Museum of Art in New York.

*Sherri Smith* is listed among the pioneers of the post World War II fiber art movement. Her work was featured on the cover of Jack Lenor Larsen's recent book, *Interlacing: The Elemental Fabric*. She has exhibited in several Biennials, Centre

International de la Tapisserie Ancienne et Moderne in Lausanne, Switzerland, and in over one hundred other major exhibitions in the last twenty years. She has been Professor of Weaving and Textile Design at the School of Art, University of Michigan in Ann Arbor, since 1974.

*Rosanne Somerson* has been a furniture artist since 1978. She is Head of the Graduate Furniture Program at the Rhode Island School of Design in Providence, and maintains an active schedule of exhibitions, lectures and workshops. She received National Endowment for the Arts Fellowships in 1984 and 1988.

**To register for the Craft Weekend**, please fill out the form below. Enrollment priority will be given to those registering for all events. "Sponsor-Members" of the Alliance may request one complimentary ticket to Sunday's events; "Patrons," "Benefactors" and "Collectors" may request two complimentary tickets to Sunday's events.

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**Registration Form**  
**James Renwick Alliance Spring Forum and Craft Weekend April 22, 23, 1989**

I/we would like to register for the Craft Weekend in Washington. (Space for some events is limited. Priority will be given to those registering for all events.)

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Daytime Phone \_\_\_\_\_ Evening Phone \_\_\_\_\_

Number of Tickets Event	Cost (per person)	
	Alliance Members	Non Members
_____ Craft Weekend (all events)	\$145.00	\$170.00

If space is available, I would like to register for the following event(s) only:

_____ Private collections tour and visit with Sam Gilliam	20.00	25.00
_____ Private tour of The Washington Craft Show and Dinner	80.00	90.00
_____ Tour of "The Boat Show"	5.00	7.00
_____ Spring Forum, "The Driving Force in Craft Art: Concept or Materials?"	60.00	70.00
Total Amount Enclosed	_____	_____

We urge you to register as soon as possible as enrollment is limited. Space cannot be reserved without payment. Make checks payable to the James Renwick Alliance, and mail to: Craft Weekend in Washington  
 6801 Winterberry Lane  
 Bethesda, MD 20817  
 (301) 229-0928

recipients of the first James Renwick Research Fellowships, are currently in residence at the Renwick Gallery. With continued funding provided by the Renwick's parent museum, the National Museum of American Art, and the James Renwick Alliance, the Fellowship Program has created nationwide interest and growing public recognition of the Renwick Gallery's commitment to scholarship. Over the years, the Program will result in new publications, symposia and exhibits that will help establish the historical, aesthetic and intellectual significance of studio craft.

### **Vicki Halper Named First James Renwick Curatorial Fellow**

Vicki Halper, Assistant Curator of Modern Art at the Seattle Art Museum, has been awarded the first James Renwick Curatorial Fellowship.

Ms. Halper will be in residence at the Renwick for four months, beginning in mid-March. She will develop comprehensive exhibition proposals which the Renwick will circulate to museums nationwide. Additionally, she will research works from the permanent collection in order to prepare expanded label texts to be used in the permanent collection galleries, to enhance further viewers' appreciation of craft art.

Ms. Halper joined the Seattle Art Museum's staff in 1983, as a half-time curatorial assistant in the modern art department, while continuing her work as a ceramic artist and tile-maker. Early academic training included a Bachelor of

Arts in art history from Oberlin College, where she was also elected to Phi Beta Kappa, and a Master of Arts from the University of Pennsylvania, where she was awarded an NDEA Fellowship.



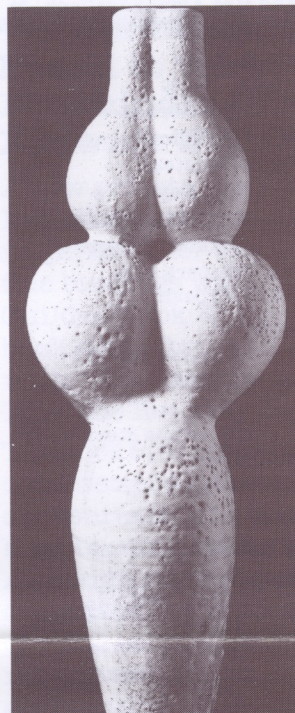
Vicki Halper  
James Renwick  
Curatorial Fellow

She has curated eleven exhibitions of contemporary painting and sculpture for the Seattle Art Museum, as well as "Clay Revisions: Plate, Cup, Vase," which traveled to the Renwick Gallery last year as part of a national tour.

### **Frans Wildenhain Vessel Acquired for Permanent Collection**

by Michael Monroe

A white stoneware vessel by Frans Wildenhain has joined the permanent collection of the Renwick Gallery, through a purchase made possible by the James Renwick Alliance.



*Untitled (#8) Vessel*, by Frans Wildenhain, ca. 1976, stoneware with white glaze, 31" high x 6" deep. This monochromatically glazed vessel, devoid of surface decoration, is totally dependent on form for self-expression, emphasizing Wildenhain's powerful handling of the clay. The innovative center hole is used as a means of relating the sensuous forms on opposite sides of the vessel. Despite its virgin white glaze, this fecund, biomorphic form suggests a female fertility figure, strongly reminiscent of the famous carved stone Venus of Willendorf from 2500 BC.

Wildenhain worked as a potter for half a century, teaching and annotating his personal sketch books and diaries until his death in 1980. Born in Germany, Wildenhain studied at the Bauhaus before emigrating to America in 1947. From 1950 until his retirement in 1975, he was a teacher of pottery and sculpture at the School for American Craftsmen at the Rochester Institute of Technology in New York State.

"When you are laughing, think only about laughing. When you are making pots, think only about making pots," was Wildenhain's advice to his students. An intense and untiring worker, Wildenhain made functional pots throughout his life. His early works, which tended to balance or center their mass about the pot's middle and looked to classical Greek forms for inspiration, were clearly indebted to the Bauhaus. From his early Bauhaus days, Wildenhain maintained his overwhelming concern with form. As he explained, "The first consideration is form, and I approach it as a kind of abstract sculpture — to feel and interpret the shape simply as a shape, and not as a description or reminiscence."

## Recent Contributors to the James Renwick Alliance

The Alliance welcomes the gifts of the following contributing members, received between October 15, 1988 and January 15, 1989:

### Benefactors:

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John and Susanne Stephenson  
Michael Strum  
Becky Thatcher

### Others:

Ms. F. Pelzman  
David Tannous  
Mrs. Lois Washinko

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

### Benefactors:

Karen J. and William Boyd

### Patrons:

Sherley and Bernard Koteen

### Sponsors:

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### Others:

Dr. Robert L. Cardinale  
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Cynthia Schira  
Mrs. William Swartchild, Jr.

## Two Works from Pioneer Glass Artists Michael and Frances Higgins Join Permanent Collection

by Michael Monroe

About forty years ago, two established teachers, somewhere between youth and middle age, decided to quit their jobs, marry, and begin a new life together as artists. Frances and Michael Higgins thus joined the handful of individuals working with glass in a non-industrial setting through the forties and fifties, the precursors to what is now known as the contemporary studio glass movement. The Higginses, working both independently and as a team, pioneered a number of technical advances in studio glass during the last four decades, and are still at work in their Riverside, Illinois studio.

The Alliance recently purchased a work by each of these artists for the Renwick Gallery. Photos of the works are on these pages. Other major museum collections which include the Higgins' work are the Metropolitan Museum of Art, the Victoria and Albert Museum, the Corning Museum of Glass and the High Museum in Atlanta.



*Large Platter*, by Michael Higgins, 1988, glass, 22" diameter, 2 $\frac{3}{8}$ " high. Purchased for the permanent collection of the Renwick Gallery by the James Renwick Alliance.

The Higginses and their contemporaries did not blow glass, but rather invented techniques for fusing sheets of flat glass to create their works. Using high-fired enamels between the layers, in addition to pieces of small colored sheet glass, they were able to achieve brilliant and permanent colors. By allowing the heated glass to "slump" or "sag" into preconstructed positive and negative forms, the Higginses pushed the limits of the process to the point where their pieces often give the illusion of being blown.

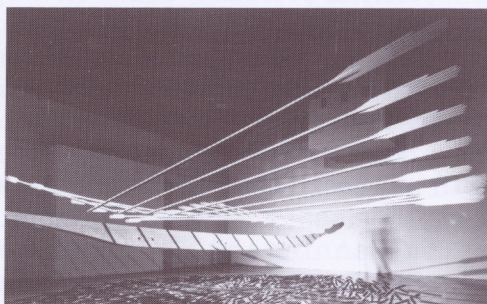
Inquiries about the James Renwick Alliance should be sent to:

James Renwick Alliance  
6801 Winterberry Lane, Bethesda, MD 20817

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## **"The Boat Show: Fantastic Vessels, Fictional Voyages" Opens April 7**

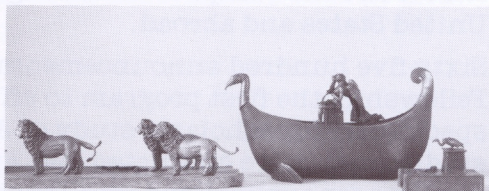
A dozen contemporary American artists have explored the boundaries separating craft from art, creating a collection of vessels that may be seaworthy only in the imagination. The 18 three-dimensional objects of "The Boat Show: Fantastic Vessels, Fictional Voyages," vary widely in size, shape, medium and technique, and are often startling in their originality.



*Soulboat*, by Larry Kirkland, 1987, wood and paint. Lent by the artist. Photo by the artist.

Since earliest times, the boat has played a prominent role in mythology, religion, literature and art. From the burial boats of the Egyptian pharaohs to the space ships of today's science fiction films, the image of the boat has been employed as a poetic device to transport mankind imaginatively to distant realms. In ancient Egypt, the classical world, and many tribal cultures, a Ship of the Dead was believed to ferry souls to the afterlife. Vikings buried the bodies of dead warriors in their longships.

In Eighteenth- and Nineteenth-Century literature, the storm-wracked boat was a potent image: It evoked either man's helplessness in the face of nature's overwhelming powers or his forcible submission to an unknown fate. Even today, on the threshold of interplanetary travel, the ancient seavoyager myth remains deeply embedded in the human subconscious.



*Baroque with Lion Goddess III*, by Ann McCoy, 1985, cast bronze and colored patinas. Lent by Sidney Singer.

Both deliberately and unconsciously, the artists in "The Boat Show" draw upon this legacy of maritime imagery and symbolism, expanding its meanings in new and often compelling ways. Among the works will be the "ships" of John Roloff, recently added to the Renwick's permanent collection; a new glass "boat" by Jay

Musler; Larry Kirkland's multi-oared, suspended "Soulboat"; and a remarkable 28-foot-long installation by Michael Shaughnessy, which is made of hay woven onto a warp of twine arranged on a hull-like wooden framework.

The exhibition will be on view at the Renwick Gallery April 7 through August 13.

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## **"Bound to Vary: Billy Budd, Sailor" Bookbinding Exhibition at Renwick Will Open on April 7**

A new private press limited edition of Herman Melville's last novel, *Billy Budd, Sailor*, was the inspiration for this exhibition. Fifteen unique fine bindings were created by members of the Guild of Book Workers, a national forum for the book arts. They will be on view concurrently with "The Boat Show," April 7 through August 13, at the Renwick Gallery.

The bookbinders selected for this project demonstrate diverse traditions and techniques, conventional and innovative, common to fine book-binding in the United States today. Although nautical images predominate, the designs of the bindings vary markedly in conception and construction. Among the materials incorporated into the works are leather with gold tooling, multi-colored leather onlays, cast paper, inlaid wood, precious metals, vitreous enamels and a specially cut emerald.

This private edition of *Billy Budd, Sailor* was handmade by Benjamin and Deborah Alterman, co-proprietors of Married Mettlé Press, Papermill and Bindery, Mt. Holly, New Jersey. They designed the book, made the paper by hand, engraved the illustrations on wood, manually printed the text and illustrations by letterpress, marbled the endsheets and handbound the 160 copies. Ancillary materials and tools connected with the different crafts employed in making the book are also on display.

*Billy Budd, Sailor* was Melville's last novel. Published in 1924, long after the author's death in 1891, the narrative recounts the tragic outcome in a conflict between innocence and evil. Since it first appeared, Melville's tale has been interpreted differently by scholars and critics. In this same spirit of individuality, the copies of the edition displayed in this exhibition have been bound to vary.

This exhibition was organized and circulated by the Guild of Book Workers, and is made possible in part by The J.M. Kaplan Fund, Inc.

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## NEWS from the Alliance

Roger Kuhn  
President

The Renwick Alliance is poised for a new period of growth. This issue of *The Renwick Quarterly* is filled with the evidence.

As you will read on our front page, the Alliance's annual spring craft event has been greatly expanded this year. The usual Spring Forum will be but one activity in a gala weekend which will also include private tours of The Washington Craft Show, a major Renwick Gallery exhibition, and a number of private collections. Also featured will be a dinner at Washington's renowned Textile Museum with the Renwick's Curator, Michael Monroe, and the Forum speakers. Because of space limitations for several of these events, Alliance members were notified in advance of the public announcement and given priority enrollment until March 1. Enrollment is now open to all. A registration form is found elsewhere in this issue of the *Quarterly*.

The James Renwick Fellowship Program is also growing. In addition to offering Research Fellowships for the second year, the Program will for the first time support a Curatorial Fellow at the Renwick Gallery. The first one to hold the new Fellowship is Vicki Halper, Assistant Curator of Modern Art at the Seattle Art Museum. Ms. Halper organized last year's exhibition, "Clay Revisions: Plate, Cup, Vase," and lectured at the Alliance's Spring Forum last April. As a James Renwick Curatorial Fellow, she will develop proposals for future Renwick Gallery exhibitions — exhibitions which will be made available to museums across the country. Like the James Renwick Research Fellowship, the new Curatorial Fellowship is jointly supported by the Alliance and the National Museum of American Art.

The permanent collection is, of course, the heart of any museum, and the Alliance's support of the Renwick Gallery's acquisitions program is expanding. In addition to the glass pieces by Frances and Michael Higgins which I referred

to in our last issue, the Alliance has purchased an outstanding anthropomorphic vessel by Frans Wildenhain for the collection. All three of these latest acquisitions are pictured and described elsewhere in these pages.

To underpin the Alliance's growing level of activity and build for the future, the Board of Directors has been reviewing its structure — little changed from the earliest days of the Alliance seven years ago — and has approved a substantial overhaul. Under new by-laws now in preparation, the Board will be enlarged over the next few years, and a number of standing committees will be established to conduct the diverse phases of the Alliance's program. To ensure continuity of leadership, a president-elect will be chosen the year before the expiration of each president's term, and a standing Committee on Planning and Nominations will search, on a continuing basis, for additional talent to add to the Board. During the coming months, Alliance members will receive questionnaires asking them about their interests and their willingness to become more active in the Alliance. We are hoping for greater involvement of Alliance supporters who are able to serve on Board committees or help in other ways.

It is, of course, the growing support of our members — both the increasing numbers and the higher level of many gifts — that makes this expanding activity possible. Our thanks to all of you.

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## Report on Status of James Renwick Fellowship

by Elmerina Parkman

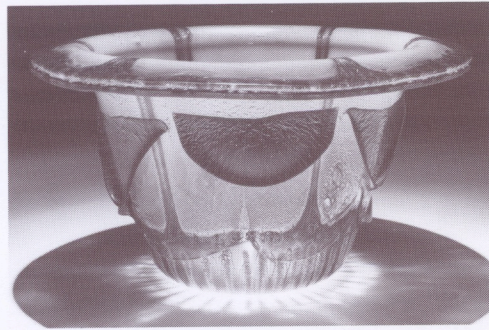
For the second consecutive year, the James Renwick Fellowship Program in American Crafts attracted requests for applications for Research Fellowships from throughout the United States and abroad.

Sixty-five hundred announcements of the Fellowship, the first program to offer support specifically for scholarly study of American studio craft, were circulated last August. The deadline for applications was January 15. By that date, the Smithsonian's Office of Fellowships and Grants, which administers the Program, had received more than twice as many requests for application forms as last year. The applications will be reviewed by a committee of Smithsonian and outside specialists in the field of American crafts. Announcement of awards will be mailed on April 15.

Both Nancy Corwin and Patricia Malarcher,

In a statement that accompanied their exhibition last year at The Glass Gallery in Bethesda, Maryland, the Higginses speak modestly about their work:

"We aim mostly to make things that are pleasant, hoping that some may appear beautiful to you (as they naturally do to us). Occasionally, we may sacrifice grace to gain interest, using a shape or perhaps a treatment more striking than suave. We offer no polysyllabic mystique, nor any fervent analysis of our approach to our work. It is just what our lives steered us into for our joint living. We like it most of the time."



*Drop-Out Bowl*, by Frances Higgins, 1988, glass, 11" diameter, 6½" high. Purchased for the permanent collection of the Renwick Gallery by the James Renwick Alliance.

## Renwick Gallery Public Programs March, April, May 1989

### March 9:

Creative Screen: "The Art of Animation." This film focuses on the artist as animator and includes such recent films as "Spotting a Cow," by Paul Driessen, the Netherlands; "Bottom's Dream" by John Canemaker, US; "Boot Beat" by Howard Deckerman, US; "Contact" by A. Tarasov, USSR; "Romeo and Juliet" by Dusan Petricic, Yugoslavia. (85 minutes). At 11:00 AM and 12:30 PM. Free.

### March 16:

Creative Screen: Repeat of March 9.

### March 22:

Illustrated Lecture: Folk art and crafts from three unique American cultures of the 19th Century — Shaker colonies in New York, New Hampshire and Kentucky; Pennsylvania German in southeastern Pennsylvania; and the Spanish Southwest in California and New Mexico — will be discussed by Allen Bassing, the Renwick's Public Programs Coordinator. At noon. Free.

### April 2-6:

Art in the Making: Museum visitors are invited to observe five artists install their works for the upcoming exhibition "The Boat Show: Fantastic Vessels, Fictional Voyages," with such diverse materials as wood, glass, metal, hay and twine. Demonstrating artists will include Robert Hubany, Larry Kirkland, John Roloff, Michael

Shaughnessy and Robert Stackhouse. From 10:00 AM to 5:00 PM, each day. Free.

### April 8 & 9:

Craft Demonstration: Medieval hand bookbinding techniques used to produce the limited edition binding of *Billy Budd, Sailor* will be demonstrated by Benjamin and Deborah Alterman of Married Mettle Press, Mt. Holly, New Jersey. In conjunction with the exhibit "Bound to Vary: Billy Budd, Sailor" From 11:00 AM to 3:00 PM, both days. Free.

### April 9:

Illustrated Lecture: Benjamin and Deborah Alterman will discuss the processes of hand papermaking, wood engraving, letterpress printing and hand bookbinding used to produce the Married Mettle Press limited edition of *Billy Budd, Sailor*. In conjunction with the exhibit "Bound to Vary: Billy Budd, Sailor." At 3:00 PM. Free.

The above programs on bookbinding are co-sponsored by the James Renwick Alliance.

### April 13:

Creative Screen: "Billy Budd." Herman Melville's classic novel on film, showing the British Navy of 1779, and the court martial of a naive, incorruptible seaman. Directed by and starring Peter Ustinov, with Melvyn Douglas, Terence Stamp and David McCallum. (71 minutes). At 11:00 AM and 1:00 PM. Free.

### April 15:

Creative Screen: Repeat of April 13. Showings at 1:00 PM and 3:00 PM.

### April 16:

Gallery Talk: Jeremy Adamson, Renwick Gallery Guest Curator, will discuss the work in the exhibition "The Boat Show: Fantastic Vessels, Fictional Voyages." Visitors should gather in the Renwick's lobby by 2:00 PM. At 2:00 PM. Free.

### April 16:

Illustrated Lecture: Craftsman Ed Moulthrop will discuss ways in which he reveals the natural beauty of Southeastern wood by turning it into large bowl forms. His taste for simple geometric shapes reflects his career as an architect, which he left more than 20 years ago to pursue wood turning full time. Examples of his work are in the permanent collections of the High Museum of Art, the Metropolitan Museum of Art and the Museum of Modern Art. This lecture is co-sponsored by the Franklin Parrasch Galleries. At 3:00 PM. Free.

### April 22:

Concert: Composer and pianist Richard Nanes will play his own compositions "Nocturnes of the Celestial Seas," in conjunction with the exhibition "The Boat Show: Fantastic Vessels, Fictional Voyages."

Mr. Nanes' appearance is made possible by the Delfon Recording

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James Renwick Alliance  
6801 Winterberry Lane  
Bethesda, MD 20817

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Society. At 8:00 PM. Free. (Limited seating. Tickets available at Renwick Gallery information desk, beginning April 5).

**April 29 & 30:**

Craft Demonstrations: Paper marbling, including historical patterns traditionally used in fine bookbinding, along with modern decorative patterns, will be demonstrated by professional marbler Diane Maurer of Spring Mills, Pennsylvania. In conjunction with the exhibit "Bound to Vary: Billy Budd, Sailor" This demonstration is co-sponsored by the James Renwick Alliance. From 11:00 AM to 3:00 PM. Both days, free.

**May 6 & 7:**

Craft Demonstrations: Techniques in forming sheets of paper by hand will be demonstrated by Helen Frederick, Director, and her staff from Pyramid Atlantic, a Washington area organization providing fa-

cilities and technical assistance in the book arts. In conjunction with the exhibition "Bound to Vary: Billy Budd, Sailor" This demonstration is co-sponsored by the James Renwick Alliance. From 11:00 AM to 3:00 PM. Both days, free.

**May 11:**

Creative Screen: "Titanic" A husband and wife are caught in the tragic sinking of the Titanic on her maiden voyage in 1912. Personal heroism and self-sacrifice are portrayed during the awesome submerging of the ship. This Oscar-winning film was directed by Jean Negulesco. Included in the cast are Barbara Stanwyck, Clifton Webb, Robert Wagner and Brian Ahearne. (98 minutes). At 11:00 AM and 1:00 PM. Free.

**May 13:**

Creative Screen: Repeat of May 11. Showings at 1:00 PM and 3:00 PM.

**May 14:**

Concert: The US Navy Band Sea Chanters, a twenty-voice mixed chorus, will perform a selection of sea chanteys, selections from Gilbert and Sullivan's "The Pirates of Penzance," and Eric Thiman's "Songs of Sailors and the Sea." At 3:00 PM. Free.

**May 20 & 21:**

Craft Demonstrations: Letterpress printing, on an 1859 Albion hand press from the National Museum of American History, will be shown by Benjamin Alterman. Engraving of endgrain woodblocks will be demonstrated by Deborah Alterman. The Altermans are owners of Married Mettle Press, Mt. Holly, New Jersey. In conjunction with the exhibit "Bound to Vary: Billy Budd, Sailor" This demonstration is co-sponsored by the James Renwick Alliance. From 11:00 AM to 3:00 PM, both days. Free.

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