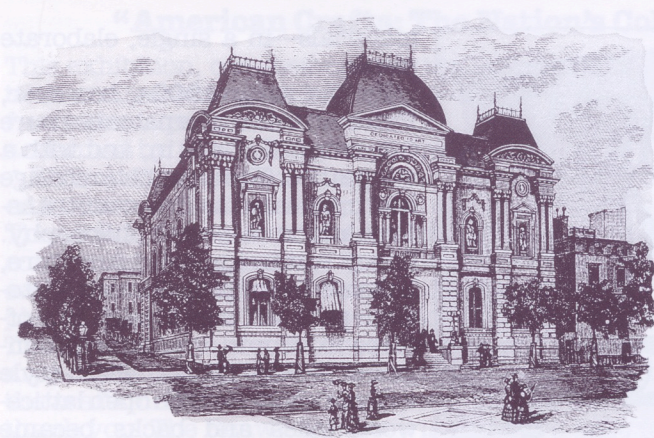


RENWICK QUARTERLY

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“American Wicker” April 2 through August 1, 1993

by Jeremy Adamson

Wicker is the generic term used today to describe household furnishings woven by hand from a wide variety of materials, natural and manmade. Woven furniture constitutes one of the most fascinating but least appreciated chapters in the history of American decorative arts. Even though it was common to European countries and many Asian nations, America remained foremost in the sheer number, variety, and artistry of designs.

The exhibition “American Wicker,” organized by the Renwick Gallery, will be the first museum show to examine woven furnishings manufactured in the United States between 1850 and 1930. From April 2 through August 1, 1993, some 80 pieces made from rattan, reed, cane, willow, and manmade fiber will be on view in the Renwick’s ground floor galleries. Rare forms in exceptional condition, the majority of pieces have been selected from private collections. Accompanying the show is a richly illustrated trade book, *American Wicker: Woven Furniture from 1850 to 1930*. Co-published by the National Museum of American Art and Rizzoli International, it was written by the exhibition organizer, Associate Curator Jeremy Adamson.

American wicker has an ancient lineage. The earliest recorded piece of basket furniture is a cylindrical stool in an alabaster statue of a Sumerian official dating from 2,500 B.C. The sculptor’s prototype was clearly a seat made of coiled river rushes carefully sewn together. The earliest surviving examples, however, come from Egyptian tombs of the second millennium B.C. In the first century A.D. the Romans developed wicker into high-style furniture suitable for their suburban villas. The historian Pliny recorded that basketweave chairs and loung-

es were luxury items for the nobility, and that special species of willow were cultivated on the outskirts of Rome expressly for weaving furniture.

The first piece of woven furniture to reach America was a Dutch willow cradle shipped aboard the *Mayflower*. Based on Roman traditions of design and construction, it sheltered Peregrine White, the first Pilgrim born in the New World. But the manufacture of wicker furniture in America did not truly begin until the late 1840s. And instead of willow, the new local industry used a plant native to the tropical Far East—rattan.

Then as now, the glossy outer sheath of this vinelike plant was the source of chair caning. The tradition of caning seats and backrests had been brought back to Europe from the Orient by Portuguese sailors in the late sixteenth century. Comfortable, airy, and sanitary, cane chairs were all the rage in England and the American colonies in the late 1600s.

In 1840, Cyrus Wakefield, a resourceful Boston greengrocer first began to buy up castoff rattan from returning clipper ships. It immediately proved a

cheaper source of chair caning for local chairmakers than already processed cane purchased from European merchants. In the 1840s, 1850s, and 1860s, the Wakefield Rattan Company dominated the production of chair caning in the United States, but it did not begin to manufacture lines of rattan-based wicker furniture until after 1870.

The first to make artistic furniture from rattan were German immigrants in New York. During the 1850s, their

Tete-a-Tete, ca. 1895-97; Wakefield Rattan Company; rattan, wood and caning; 44" x 41 1/2" x 22 1/2"; A Summer Place, Guilford, Connecticut. Photo by Kit Latham.



(continued next page)

innovative, bentwood-inspired, lightweight chairs, sofas, swing seats and cribs were popular in fashionable Gothic Revival-style country houses. Between 1859 and 1873, another group of German craftsmen employed by arms-maker Samuel Colt in Hartford, Connecticut, made more traditional woven willow furnishings. But by 1873, the manufacture of German-style wicker in America had ceased.

In 1876, the Wakefield Rattan Company's Oriental-inspired rattan furniture was awarded a medal at the Philadelphia Centennial Exhibition. Incorporating aesthetic movement design ideals and expert craftsmanship, Wakefield's wicker immediately became popular with fashion-conscious homeowners and demand soared. By 1879, the firm had sold more than two million dollars' worth and other manufacturers entered the lucrative field. During the last quarter of the nineteenth century, the American wicker industry exploded in size. Although there were scores of firms active in the 1890s, the field was dominated by two great rivals—the Wakefield Rattan Company and Heywood Brothers and Company of Gardner, Massachusetts. Fierce competitors, they annually produced hundreds of different models of increasingly ornate forms which were retailed coast to coast. Late Victorians delighted in fancy wicker. Contemporary tastemakers urged the creation of artistic interior decors. "Art" connoted morality, and since ornateness was popularly considered artistic, ornamental wicker of the 1880s and 1890s was hailed as morally ennobling "art" furniture. With the tough, outer sheath removed, the fibrous inner pith of the rattan stalk—called reed—is extremely flexible when wetted. As a result, skilled reedworkers in wicker factories were able to twist, shape, and curl pliable lengths into surprisingly intricate forms. Some of the more complex chair and *tete-a-tete* designs took several days to complete. Yet the manufacturing process was carefully standardized, and even the most ornate pieces made at different factories were exact replicas.

After prototypes were constructed by industrial master craftsmen, working drawings were carefully produced and delivered to the chair-makers who sat individually in special stalls with supplies and hardwood chair frames beside them. As the exhibition will clearly demonstrate, the handcraftsmanship of Victorian-era wicker is extraordinary. The anonymous artisans were expert weavers, capable of deftly mixing various patterns and techniques—and even different sorts of



Square Table, ca. 1890-95; attributed to Heywood Brothers and Company; rattan, wood and caning; 28 1/2" x 26" x 26"; A Summer Place, Guilford, Connecticut. Photo by Kit Latham.

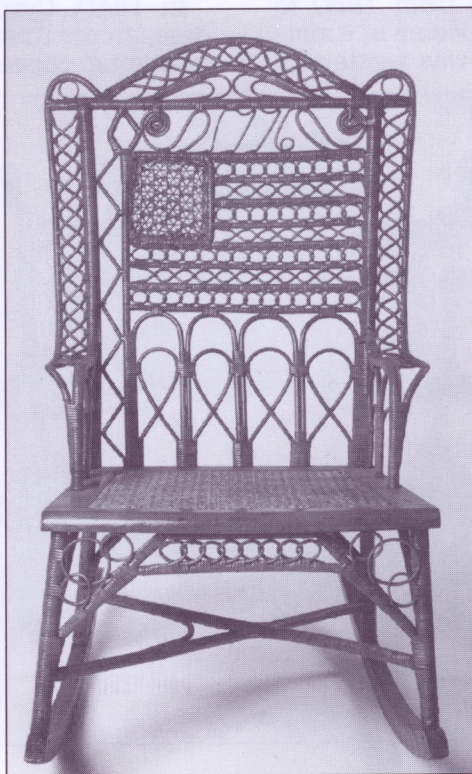
materials—in a single, elaborate piece.

By the early 1900s, however, Victorian ideals of ornateness were out; simplicity was in, and with a vengeance. The aesthetic change was predicated on dramatic transformations in social philosophy. Fancy rattan and reed furniture, suitable for over-decorated Victorian parlors was totally out-of-place in simple, uncluttered bungalow living rooms. Plain-style willow furniture with open lattice-work sides and backs became popular with progressive-minded consumers and decorators. The so-called "Bar Harbor" style even complemented antiques in Georgian-style houses.

Among the leaders in simplified, post-Victorian wicker were Joseph P. McHugh and Gustav Stickley, both Arts & Crafts-era tastemakers—and pioneers of Mission oak furniture. In 1897, the giant Wakefield and Heywood firms had amalgamated and a decade later they, too, had adapted to modern design ideals by producing square-sided, Arts & Crafts-style wicker upholstered in thick Spanish leather.

In 1917, a Michigan wicker baby carriage manufacturer named Marshall Lloyd invented a mechanical loom which revolutionized the woven furniture industry. Using inexpensive, manmade "fiber"—a stiff, twisted paper string—his machines automatically produced a tightly woven "wicker" fabric which easily could be nailed to prefabricated wooden chair frames. In the 1920s inexpensive, spray-painted Lloyd Loom furniture was extremely popular. After 1925, Lloyd and other American manufacturers adopted Art Deco design ideals. So-called "art moderne" wicker is characterized by strong, checkerboard weave patterns, bright colors, and dramatic silhouettes that show the influence of 1920s French furniture designs.

With the onset of the depression, handwoven wicker furniture proved far too costly to manufacture on a large scale. By 1930 Heywood-Wakefield, long the industry leader, had stopped producing woven reed furniture altogether. By the mid-1930s, wicker had virtually disappeared from retail stores, and even after World War II its manufacture was not renewed. Fortunately, a small group of serious collectors have carefully saved some of the finest examples of antique wicker, preserving an extraordinary American heritage which this landmark exhibition celebrates.



Rocking Chair with American Flag Motif, ca. 1876; attributed to Wakefield Rattan Company; rattan, wood and caning; 38 1/2" x 21 1/2" x 29 1/2"; Mary Jean McLaughlin. Photo by Kit Latham.

"American Crafts: The Nation's Collection" Extended Through January 24.

This exhibition, commemorating the Renwick's twentieth anniversary and featuring over 130 selections from the permanent collection, is being widely acclaimed by public and press alike.

William Daley, whose 1986 *Oval Chamber* is included in the installation, says, "This exhibition is grand. The artists, their pieces, and the setting are completely confirming. Being in it is a thrill. So many of my heroes are present through singular and distinguished examples of their work. The presentation honors the work. The lighting, wall text, labels, pedestals, and platforms are just right! Such obsession for detail really confirms the craftsmen that made the pieces; as one of them I thank you. The Renwick Gallery is making a base for the future, one that sings of excellence, discernment and passion. A song that those who create in the next generation will hum in their studios."

The *Washington Post* proclaims it a "benchmark exhibit," and public television station WETA states that this is "an exhibit to which all others will be compared."

Perhaps most important though, are remarks taken from our visitor comment books placed in the galleries, that perhaps say it best, indicating that a chord has been struck with a receptive audience. One viewer writes that "this exhibit is a mixture of heaven and earthly wonder," while another says "Magnificent show! You have captured the essence of the American Craft movement. Thank you."

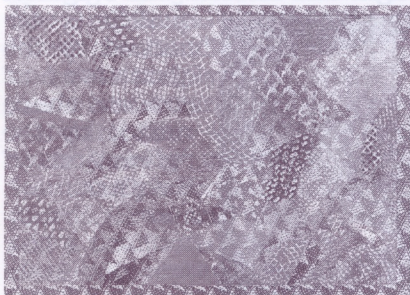
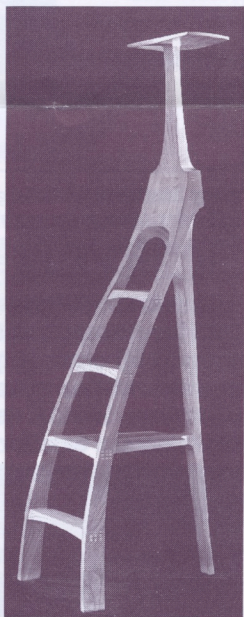
This exhibition represents both functional and purely sculptural craft traditions, and spans the development of crafts throughout the twentieth century.

Among the many nationally prominent artists represented in this installation are Claire Zeisler, Glen Kaufman, and Kay Sekimachi (fiber); Peter Voulkos, Don Reitz, and Karen Karnes (ceramics); William Carlson, Steve Weinberg, and Ginny Ruffner (glass); John Prip, Arline Fisch, and Mary Lee Hu (metal); Michael Hurwitz, Ed Moulthrop, and Jere Osgood (wood).

Several objects highlight the anniversary exhibition:

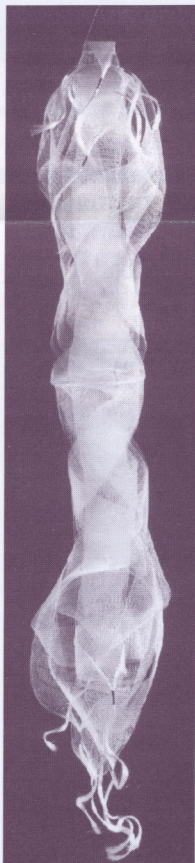
Four Step Library Ladder (1965), by **Daniel Jackson**, is one of several functional pieces Jackson produced for home libraries. An extremely graceful piece with strong, crisp lines, it has hand-carved surfaces and subtle decorative details. Like many of Jackson's functional works, the ladder's form suggests the human body.

Right; **Daniel Jackson**, *Four Step Library Ladder*, 1965; walnut with oak steps; 78" x 20 1/2" x 27"; gift of the James Renwick Alliance and museum purchase made possible by the Smithsonian Collections Acquisition Program. Below; **Lia Cook**, *Crazy Too Quilt*, 1989; dyes on rayon, acrylic on abaca (woven and pressed); 63" x 87"; Gift of the James Renwick Alliance and Bernard and Sherley Koteen and museum purchase made possible by the Smithsonian Collections Acquisition Program. Photo by Bruce Miller.



Crazy Too Quilt (1989), by **Lia Cook**, is a large-scale fiber hanging

that combines strips of painted abaca paper with strands of dyed rayon in a work that is both painting and weaving, craft and art, flat and three-dimensional. Like the makers of traditional crazy quilts, Cook uses random shapes and unsettling juxtapositions, but the color, textures and scale are her own and entirely contemporary. She speaks about fragmentation -- about art and life dissolving and reforming.



Nagare VII (1970), by **Kay Sekimachi**, is a tubular weaving of nylon monofilament that feels like a magical web or cocoon. One of the first generation of the modern fiber movement, Sekimachi is known for her refinement and delicacy. She has worked both on and off the loom, but in her loom work she has shown a particular interest in the use of overlapping translucent materials.

Left; **Kay Sekimachi**, *Nagare VII*, 1970; monofilament hanging sculpture; 80" x 9" x 9"; museum purchase. Below; **Ruth Duckworth**, *Untitled (Bowl Form)*, ca. 1985; glazed porcelain; 6" x 18" x 21"; Gift of Leatrice and Melvin Eagle. Photo by Bruce Miller.



Untitled (Bowl Form) (1985), by **Ruth Duckworth**, is a glazed porcelain vessel that exemplifies a consistent

theme in Duckworth's work -- that of "split volumes." She explores questions relating to classical notions of wholeness and to the mysteries of the interior of the form. Born in Germany, but educated in England, Duckworth revolutionized traditional thinking about pottery in England as Peter Voulkos did in the United States. Her work ranges from small intimate vessels to large murals.

Nijima Floats (1991-92), by **Dale Chihuly**, are among the largest blown glass bubbles ever made. Although they differ in size, shape and color, they nonetheless share a luminosity and presence and reinforce each other by their proximity. The "Nijima Floats" are named after a Japanese island where glass artists once produced large green glass balls for the fishermen to use to keep their nets afloat.



Dale Chihuly, *Floats*, blown glass: "Garnet Black and Mint Green Float with Dimple," 1991, 21" x 22" x 19"; "Mottled Blue Black Float with Silver Leaf," 1992, 25" x 26" x 26"; "Snow White and Gold Leaf," 1991, 25" x 21" x 25". Promised gifts of Dale and Doug Anderson.

Sky Pot (1960), by **Jerry Rothman**, is one of his series of innovative slab sided stoneware vessels that evoke meteorological motifs and cloud formations. Using bright colors and a sand-glazed texture, Rothman attempts to suggest that "Civilization even tries to contain the sky." His abstract decoration is closely related to the New York School of painting.



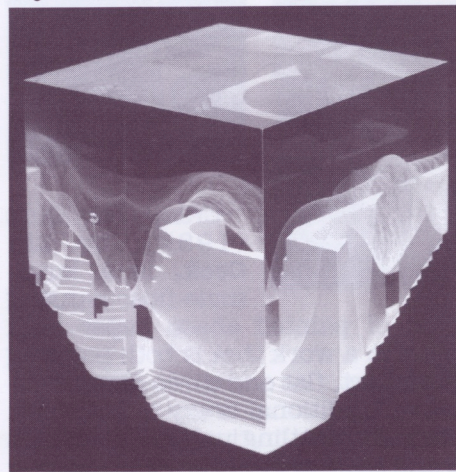
Jerry Rothman, *Sky Pot*, 1960; sand-glazed stoneware; 26" x 17" x 6"; Gift of Hermine and Lloyd Beck. Photo by Bruce Miller.

Dining Table (1976), by **Rory McCarthy**, is a unique combination of materials, techniques and concepts that reflects the experimentation and excitement among young craftsmen in the 1970s. Plexiglass, aluminum, glass and a variety of woods are joined in an unlikely construction that suggests activity more than object. The central core of the table, containing all of the essentials of a meal (salt and pepper shakers, salad bowl, candlesticks), as well as the table legs, is a tour de force of wood turning techniques. The eating surface, when the table is closed, is a traditional wood circle, but there are two plexiglass and wood leaves that extend the size of the table without disturbing the central core.



Rory McCarthy, *Dining Table*, 1976; constructed and lathed padauk, wenge, imbuja, and budinga with glass, shedu, plexiglass, and aluminum; 40" x 80" x 49"; Gift of Walter Rich. Photo by Bruce Miller.

Untitled (1989), by **Steven Weinberg**, is an imagined landscape in a cast lead crystal cube that has been shaped by cutting, polishing and sandblasting. Monumental walls, staircases, floating gauze, spiralling corridors and a small suspended sphere create a mysterious world of light and illusion.



Steven Weinberg, *Untitled*, 1985; cast glass; 8" x 8 1/2" x 8"; gift of Annie and Mike Belkin.

The stage set quality is enhanced by the distortions of size and shape caused by the refraction of the glass.

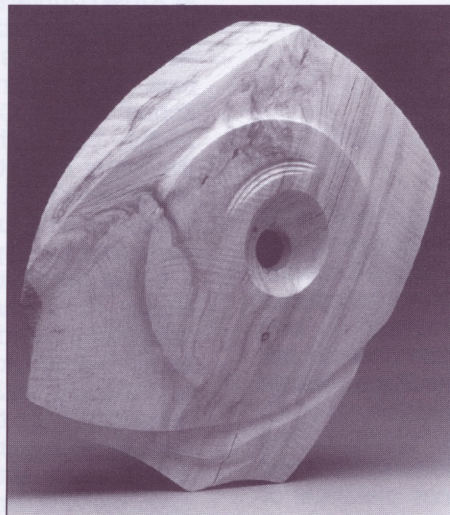
Alliance Craft Workshop and Lecture Series Concludes with Stoney Lamar on December 5 and 6

Stoney Lamar will cap off the popular James Renwick Alliance Craft Workshop series on Saturday, December 5, in the woodworking studio at Glen Echo Park, Glen Echo, Maryland. His workshop will address both the technical and design challenges presented by a multi-axis approach to wood turning. Demonstrations will include tools, jigs, accessories and sharpening. Mr. Lamar emphasizes the concepts and techniques he has developed to apply texture and form to asymmetrical objects. He will demonstrate how amateur wood turners can apply these techniques with their own lathes.

A self-taught wood turner, Stoney Lamar apprenticed with Melvin and Mark Lindquist. Now he produces some of the most original and creative work of the the new generation of wood artists, focusing on the notions of figure, ceremony and movement. Following the Saturday workshop, Mr. Lamar will discuss

his work in an illustrated lecture at the Renwick Gallery on Sunday, December 6, at 3:00 PM. This is the last in a series of nine lectures made possible by a grant from Patricia

and Phillip Frost. Mr. Lamar will also attend the opening reception for his exhibition at Sansar Gallery on Sunday evening, December 6, from 5:00 to 7:00 PM.



Stoney Lamar, *Self Portrait*, 1992,
box elder, 19" x 17" x 7".

Workshop Registration Form

Name _____

Address _____

City _____ State _____ Zip _____

Day Phone _____ Evening Phone _____

- Individual Workshop at \$50 each, per person (\$45 for Alliance members)
 Stoney Lamar, wood, December 5

Workshop participants will provide their own lunches and beverages. No refunds can be made on workshop fees. Please make your check payable to the James Renwick Alliance, and send it with this registration form and a stamped, self-addressed envelope to:

Mary George Kronstadt, 4414 Klinge Road, NW, Washington, DC 20016

“Contemporary New Mexico Crafts” in the Museum Shop

by Gary Wright

The craft frontier moves east this season as the creative efforts of New Mexico artists take positions in the Renwick Gallery Museum Shop starting November 8. The Santa Fe Trail leads a wagonload of hand-crafted wonder and surprises to the nation's capitol, as the Southwestern look shapes our Christmas visions. A blending of contemporary and traditional spices are mixed to simmer over the shop kettle, spilling beauty here and value there. Grab a hand-dyed fabric pillow and settle back to sit a spell in unique stick furniture. Bundle up in colorful handwoven scarves and shawls; splashy sashes are a cinch, and a vest or jacket would complete the look, if one doesn't forget the matching fiber-and-gemstone pins. Other options include jewelry involving collage and futuristic fun featuring plastic and rubber. Painted and decorated gourds, straw-and-wood applique, and carved santeros add a traditional folk art flair. Be sure to catch the classically contemporary clay pots, and certainly seek out the special and shiny silver candlesticks. There's time for holiday shopping and giving and then some — because the sun sets on this exhibit on February 18.

**Spring Symposium and Craft
Weekend Set for April 17-18, 1993**

Mark your calendar now!
Details in the spring Quarterly.

Recent Contributions to the Alliance

The Alliance welcomes the gifts of the following contributing members, received between May 1 and October 15, 1992.

Craft Leaders:

Dale & Doug Anderson
 Anne Mehringer & John T. Beaty Jr.
 Joan N. Borinstein
 Susan Haas Bralove
 Simona & Jerome A. Chazen
 Melvin & Ryna Cohen
 Daphne & Peter Farago
 Toni & Bob Gordon
 Milo Hoots Jr.
 Shirley & Marshall Jacobs
 Mrs. B. Franklin Kahn
 Wendy & Mike Kirst
 Sydney & Frances Lewis Foundation
 Maurine Littleton
 Lenel Srochi-Meyerhoff & John Meyerhoff
 Joan & Walter Mondale
 Gilbert & Sandra C. Oken
 Jerry & Gwen Paulson
 Irene Sinclair
 Ford Singletary

Patron:

Marc D. Weinberg

Sponsors:

Jean Efron
 Ann K. Morales
 Blanche Reeves/Signature Shop

Donors:

Rhoda Baer
 Ceramics Monthly Magazine
 Garth Clark
 Grace M. Esposito
 Dr. & Mrs. Harry S. Galblum
 Connie Healy
 Mary & Richard Howe
 Jane & Leonard Korman
 Susie Krasnican
 Mr. & Mrs. Theodore N. Lerner
 Samuel Levy
 Flora Regnier
 Rita & Bob Roberts
 Janet Schirn
 Jan Schachter
 Ms. Lindsley Smith
 Rick & Ruth Snyderman
 Betty Ustun
 Rose Mary Wadmann
 Sue Ann Wolff
 Judy & Leo Zickler

Others:

Judy Solomon Engelberg
 James & Gretchen Raber
 Becky Thatcher
 Dennis Trombatore
 Pamela A. Troutman
 L. Washinko



News from the Alliance

by Melvin B. Eagle
President

Many of you had the good fortune of joining one or more of the events that took place at the time of the opening of "American Crafts: The Nation's Collection" at the Renwick Gallery. Eleven of the craft artists whose works appear in the exhibition were invited to participate in two Alliance-sponsored events. On Friday, September 25, six artists - William Carlson, Lia Cook, Arline Fisch, Marge Hughto, Jere Osgood, and Adrian Saxe - led groups of Alliance contributors on tours of works in their medium. The commentaries were enlightening and the discussions lively.

On September 26, we had the distinct pleasure of listening to an eminent group of artists speaking about their observations over a long period of involvement in the crafts. William Daley, Harvey Littleton, Sam Maloof, Ed Rossbach, and Mary Ann Scherr, all people who have blazed the trail for many to follow, shared their experiences, spoke eloquently about the need for early education in the arts in order for the country continue to have strong aesthetic values, commented on the tension between making art and selling it, and covered many other topics of great interest to the audience.

Sincerity, candor, a keen sense of observation, a willingness to exchange information — these are all characteristics displayed in large measure as we interacted with our guests during the two-day event. It is important to note that the artists all expressed their own pleasure in participating to an equal degree with our contributors that attended.

On the same subject, it is interesting to note comments made by Albert Paley during our visit early in October on the occasion of the Renwick Alliance Study Tour to Rochester, N.Y. After spending over an hour discussing his impressive metal fabrication facility and the equally impressive results, he spoke spontaneously about our group. He said that in all of his years of having visitors, no group could match our level of interest and knowledge in the craft arts. Our enthusiasm and support are invaluable to all artists, he noted. Paley felt that the exchange between us as appreciators and him as an artist was worth recording as a important form of documentation. He suggested that we bring along a video camera to tape all of our visits to artists to

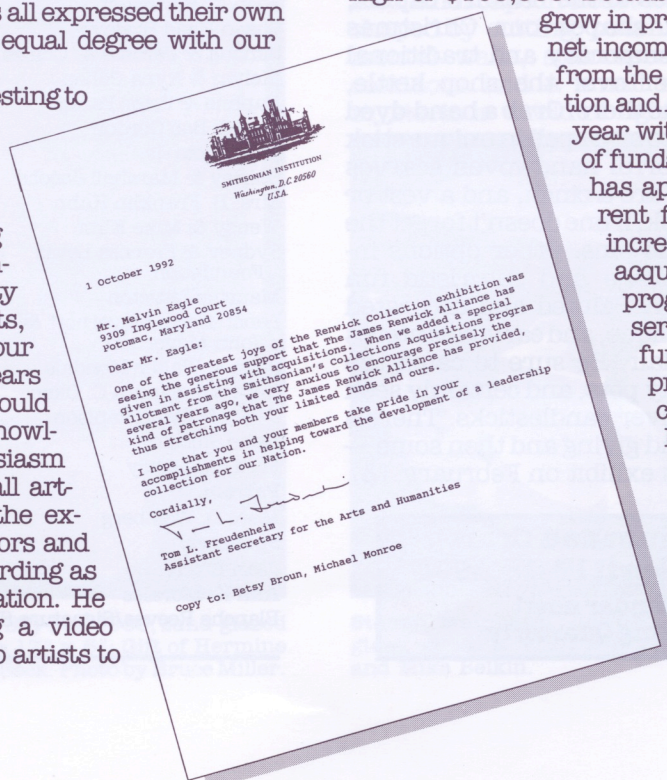
add to an archive at the Renwick Gallery. We are taking the suggestion seriously and will consider a trial on a future trip.

Many of the stops on our visit to upstate New York were equally memorable. Unfortunately, space limitations will stop me from an in-depth review of all. Instead, I will mention two more only as examples of the warm reception that we received everywhere. A day-long stop at Alfred University by the Craft Leaders Caucus, gave us a real appreciation for the reasons the Alfred Ceramic Arts program is the source of so many of the country's best teachers and artists. Dean Kathleen Collins of the School of Art, Ceramics Department Chairman Wayne Higby, Val Cushing, John and Andrea Gill, Professor Emeritus Robert Turner and Ceramic Museum Director Margaret Xie all spent many hours in preparation for our visit and with us while we were visiting. Their efforts were greatly appreciated by our group.

A half day visit to the studios and home of ceramic artist Nancy Jurs and furniture artist Wendell Castle was enlightening and enthralling. They went "all out" to tell us about their work and to share their home, the furnishings and the art, with us. Lunch on the Castle's lawn was a delightful way to end our trip. Wendell also was kind enough to arrange for us to have our Saturday night dinner party at the Genessee Valley Club. The surroundings, service, and food were all of the highest quality, making the evening a special event.

Perhaps you've noticed that I do go on a bit about our visits to artists, collectors, educational institutions, and museums. It's because a major part of what we're about is learning, and each of these stops is an opportunity to gain in knowledge, understanding and appreciation for craft works and the people who make and own them. All of us on the Board were touched by the thoughtful ness of Tom L. Freudenheim, Assistant Secretary, for the Arts and Humanities, in his recent letter to the Alliance. Mr. Freudenheim's letter is reprinted below.

A happy closing note on the Alliance fiscal year that ended September 30. Contributions reached an all-time high of \$103,555. Because operating expenses did not grow in proportion and because we had net income of approximately \$75,000 from the Double Anniversary Celebration and Auction in April, we ended the year with a record total of \$113,183 of funds on hand. The Alliance Board has approved a budget for the current fiscal year that provides for increases in funds earmarked for acquisitions and the Fellowship program, although we will reserve a portion of the available funds as a cushion for future proposals. We are excited that contributions to the Alliance have continued to grow during a difficult economic period for the country. Naturally, we hope that all contributors to the Alliance spread the message to friends and acquaintances so that our circle of support will continue to grow.



December 3:

Creative Screen: *"Wild Wheels"* is a documentary about art cars and the owners who create them. These cars are ludicrous, inexplicable and hilarious, with a touch of carnival and sophistication — a tribute to all unconventional car owners. One of the most impressive vehicles is Larry Fuente's *"Mad Cad,"* a 1966 Cadillac which took four years to cover with over a million baubles, bangles and beads. Fuente's *"Game Fish"* is in the current Renwick exhibition "American Crafts: The Nation's Collection." (64 minutes). Free. At 11:00 AM and 12:15 PM, in the Renwick's Grand Salon.

December 5:

Creative Screen: Repeat of December 3. At 11:00 AM and 12:15 PM, in the Renwick's Grand Salon.

December 6:

Illustrated Lecture: Woodturner Stoney Lamar will discuss his work in classical, figurative and abstract forms. He experiments with multi-axis turning, which allows him to broaden his textures and expand the asymmetrical elements of his work. Lamar wants to create a sense of image and movement that is suggestive of what he sees as the object is being formed. This is the last in a series of nine lectures made possible by a grant from Patricia and Phillip Frost. Free. At 3:00 PM in the Renwick's Grand Salon.

January 14:

Creative Screen: In *"Sam Maloof: Woodworker,"* the artist is shown in his workshop, at home and in the out-of-doors, as he talks about his philosophy and the designs of his creative handcrafted furniture.

(17 minutes). *"Wayne Thiebaud and Peter Voulkos"* presents the paintings of pop artist Wayne Thiebaud, contrasted with the Abstract Expressionist sculpture of Peter Voulkos. The artists discuss the personal meaning of their works and their ideas. (30 minutes) These films are shown in conjunction with the current exhibition "American Crafts: The Nation's Collection." Free. At 11:00 AM and 12:15 PM, in the Renwick's Grand Salon.

January 15:

Illustrated Lecture: In commemoration of the Renwick Gallery's 20th year, Public Programs Coordinator Allen Bassing will discuss the history of the building and the two people who made it possible — art collector William Wilson Corcoran and architect James Renwick. Free. At noon, in the Renwick's Grand Salon.

January 24:

Panel Discussion: Three leading ceramicists, Daniel Anderson, Paul Dresang and Ron Kovatch, will discuss the influence of the Midwestern landscape on their ceramic works. Free. At 3:00 PM, in the Renwick's Grand Salon.



January 28:

Creative Screen: Repeat of January 14. At 11:00 AM and 12:15 PM, in the Renwick's Grand Salon.

February 11:

Creative Screen: *"Ceramic Art: Potters of the USA"* features pottery's master craftspeople demonstrating the studio art form that has made them famous. The works of Warren MacKenzie, Paul Bogatay, Toshiko Takaezu and Frans Wildenhain are included. (17 minutes). In *"Earth and Fire,"* Paul Soldner works on a variety of pottery projects, describing his involvement with technique. The artist explains how he prizes the freedom to experiment as he creates his unusual objects. (25 minutes). These films are shown in conjunction with the current exhibition "American Crafts: The Nation's Collection." Free. At 11:00 AM and 12:15 PM, in the Renwick's Grand Salon.

February 12:

Illustrated Lecture: For Black History Month, Public Programs Coordinator Allen Bassing will discuss his work with the Asante peoples of Central Ghana in categorizing their unique craft works. Free. At noon, in the Renwick's Grand Salon.

February 18:

Walking Tour: In continuation of the Renwick Gallery's 20th anniversary celebration, Allen Bassing will lead a tour of the gallery and survey its decorative elements and furnishings. Free. At noon. Meet in the Renwick's foyer.

February 25:

Creative Screen: Repeat of February 11. At 11:00 AM and 12:15 PM, in the Renwick's Grand Salon.

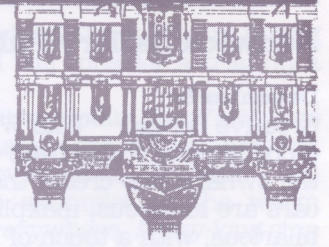
Mary Douglas is 1992-93 James Renwick Fellow

Mary Douglas is a twelve-month senior fellow who began her fellowship on September 1, and will continue her research at the Renwick Gallery through August 31, 1993. She is a graduate of the University of North Carolina, Charlotte, and holds an MFA degree from the Cranbrook Academy of Art. She is a practicing metalsmith and critic.

The title of Ms. Douglas's research project is "The Craftsman as Yeoman: An Ideology of Craft." Her essential premise is that the



craftsman is analogous to the farmer in American society. She intends to define a philosophy of crafts that relates to Thomas Jefferson's social agrarianism — characteristics connected to self-determinism, spiritual alignment with nature and the moral value of work. While in residence at the Smithsonian, Ms. Douglas will review significant phases of twentieth century American craft history to determine ideological significance and its bearing on contemporary practice.



James Renwick Alliance
6801 Winterberry Lane
Bethesda, MD 20817

Recent Acquisition: Lewis added to Permanent Collection

Marcia Lewis, *Aquatic Form*, (1979); chased sterling silver with garnets; 4 3/8" x 5 1/4" x 3/4"; gift of the artist. Inspired by the graceful flowing lines found in animal forms, metalsmith Lewis created "Aquatic Form" to enhance the human body. The artist has emphasized the smooth reflective qualities of the fish in this silver brooch with richly colored garnets that contrast with the cool silver.

