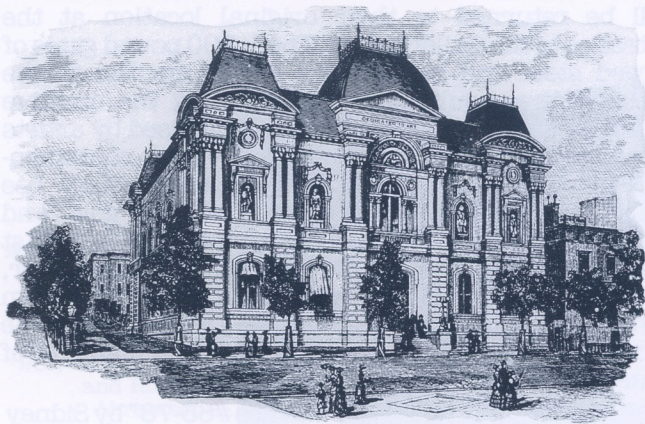


# RENWICK QUARTERLY

Sept., Oct., Nov., 1992

Published by the James Renwick Alliance, an independent, national non-profit organization.



## “American Crafts: The Nation’s Collection”, September 25 through January 10

For the first time, most works from the Renwick’s permanent collection will be exhibited throughout the Gallery, September 25 through January 10, 1993, to commemorate the Renwick’s 20th anniversary.

Entitled “American Crafts: The Nation’s Collection,” the installation will include more than 130 objects in the leading craft media — glass, clay, metal, fiber and wood. The selections represent both functional and purely sculptural craft traditions, and span the development of crafts throughout the 20th century, the Gallery’s period of collecting.

Objects on view will encompass a favorite glass centerpiece produced by the Tiffany studios in 1916, ceramic works created in the 1950s and ‘60s that challenged traditional crafts, and recent works made of stained glass that comment on urban American life.

Many of the works were collected by the Renwick during the past five years, a period of accelerated emphasis on acquisitions by the Gallery and growing support from the James Renwick Alliance. Objects were acquired by gift and by purchase, including some acquired with assistance from the Smithsonian Collections Acquisition Program since 1988. The Alliance has donated \$250,000 since its formation in 1982, toward the purchase of 52 exceptional works in all media.

The primary criterion for the selection of an object for the permanent collection is “aesthetic quality,” according to Renwick Curator-in-Charge Michael Monroe. The object’s historical significance, technique and style are also important consid-

erations. In general, the Gallery seeks works by established artists and individuals who are recognized as significant figures in the development of 20th century crafts.

Among the many nationally prominent artists represented in this installation are Robert Arneson, Betty Woodman and Toshiko Takaezu (ceramics); Cynthia Schira, Sheila Hicks and Ed Rossbach (fiber); Dale Chihuly, Tom Patti and Judith Schaechter (glass); Albert Paley, William Harper and June Schwarcz (metal); Wendell Castle, Garry Knox Bennett and George Nakashima (wood).

Several objects highlight the anniversary exhibition:

- “Game Fish” (1988) by Larry Fuente is a delightful, lifesize sailfish trophy — an encrusted, mixed-media creation of plywood, beads and buttons — that challenges traditional craft definitions and materials.
- “Ghost” (1985) by Wendell Castle, the nation’s foremost maker of art furniture, is an elegantly shrouded grandfather clock form made of bleached mahogany. Starkly simple, “Ghost” is a tour de force of sculptural illusion. It does not tell time. Instead, it symbolizes the end of time, the ethereal and mysterious afterlife that no human can decipher — or unwrap. Other exceptional works of wood include Jere Osgood’s “Cylinder Front Desk” (1989), a richly finished, sensuous desk acquired as a fine example of “New American Furniture,” and George Nakashima’s “Conoid Bench” (1977), noted for its organic form and emphasis on materials and craftsmanship.
- “Listening to the East Wind” (1986) by

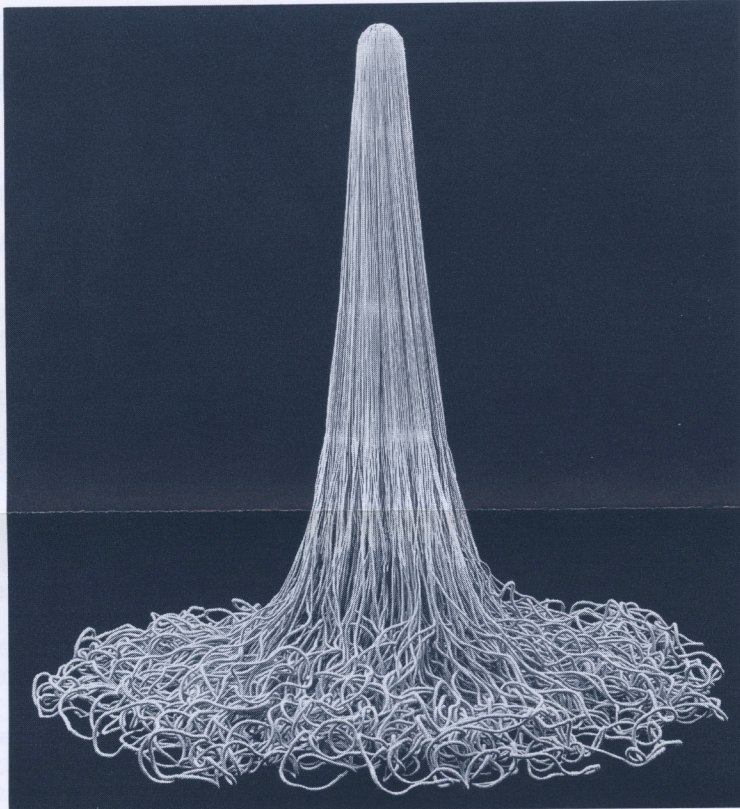
(continued next page)

**Wendell Castle**, “Ghost,” 1985; Mahogany and bleached mahogany; 87½" x 24½" x 15"; Museum purchase through the Smithsonian Collections Acquisition Program.  
Photo by Bruce Miller.



Rudy Autio, an influential figure in American ceramics who challenged traditional boundaries between sculpture and ceramics, exemplifies his study of human form. Multi-sided and large in scale, the work features robust female nudes and galloping horses, drawn and painted to conform to the object's contorted surface. Other ceramic works include Peter Voulkos's seminal "Rocking Pot" (1956), a small stoneware "bowl" pierced by holes and lanced by menacing wedges that ushered in the Age of Aquarius for crafts, moving the discipline in non-functional directions; and Adrian Saxe's "Untitled Covered Jar with Base" (1980), that gave glazed porcelain a fresh contemporary look.

- "Coil Series III — A Celebration" (1978) by Claire Zeisler, a hemp and wool creation whose dramatic scarlet coils cascade from ceiling to floor, cut through the idea that work in fiber was limited to the loom. The sculpture epitomizes the concepts for which Zeisler won international recognition in the 1960's. Other featured works in fiber include "Ancient Writing" (1936), a rayon and cotton weaving by Anni Albers; "A Box of Falling Stars," Lenore Tawney's 1990 creation of wool and linen; and Ed Rossbach's "Linen Doublecloth Hanging" from 1966.
- "Portal Gates" (1974) by Albert Paley were commissioned by the Renwick in 1973, and

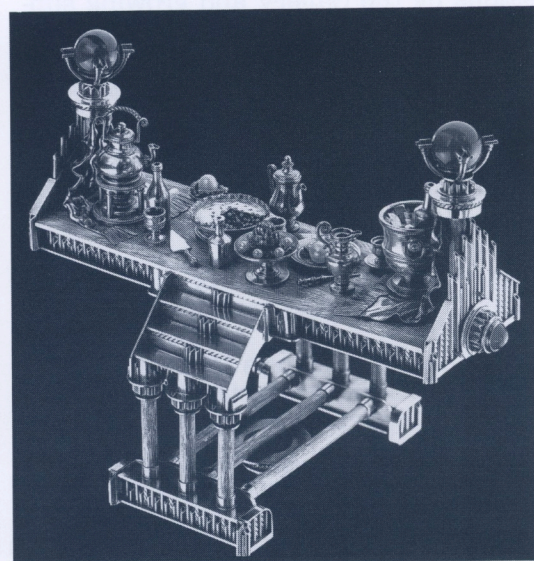


- "Vase #65-78" by Sidney R. Hutter, an artist who considers himself an "industrialist," is represented by a classical-style vase of cut, beveled, polished and laminated glass that glows and sparkles with absorbed or reflected light. Other highlights in glass include Howard Ben Tre's cast glass "First Vase" (1989); glass pioneer Harvey Littleton's "Four Seasons" (1977) and "Red Crown" (1983), both made of barium potash glass; and Judith Schaechter's trenchant social commentary, "A Little Torcher" (1990), crafted of stained glass.

**Claire Zeisler**, "Coil Series III — A Celebration," 1978; natural hemp and wool; 65" x 34" dia.; Museum purchase. Photo by Bruce Miller.



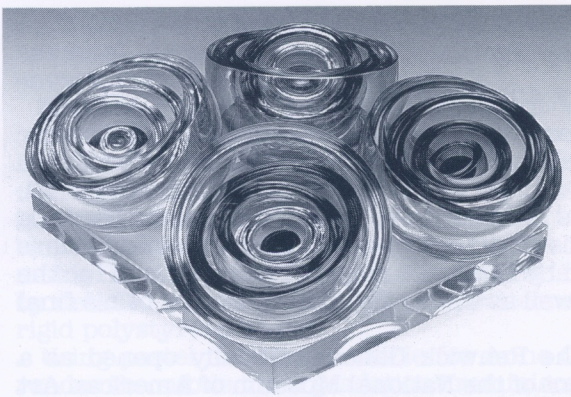
Above: **Bruce Mitchell**, "Star Chamber," 1987; walnut burl; 12" x 24" x 23"; Gift of Jane and Arthur K. Mason. Right: **Richard Mawdsley**, "Feast Bracelet," 1974; sterling silver, jade, pearls; 3<sup>3</sup>/<sub>4</sub>" x 4<sup>1</sup>/<sub>2</sub>" x 2<sup>1</sup>/<sub>2</sub>"; gift of the James Renwick Alliance. Photos by Bruce Miller.



will be returned to their original location at the entrance to the Gallery shop. The 1,200 pound gates of forged steel and brass were seven months in the making, the result of Paley exploring the creative possibilities of steel, a material seldom used by artists until the 1970's. Examples of innovative contemporary jewelry are also featured, including Mary Lee Hu's 1978 "Choker" of sterling silver, gold and lacquered copper; Richard Mawdsley's 1974 "Feast Bracelet," a miniature table setting of sterling silver, jade and pearls; and Albert Paley's "Pendant" from 1973, its organic forms anticipating the gates that he fabricated immediately after making this highlight of American metalsmithing.

*Right*  
**Narcissus Quagliata,**  
*"Treasures in the*  
*Mediterranean,"*  
 1986; leaded glass  
 and wood; 121" x  
 98"; Gift of Anne  
 and Ronald  
 Abramson.

*Far right*  
**Harvey Littleton,**  
*"Four Seasons,"*  
 1977; barium potash  
 glass with various  
 coloring oxides;  
 5½" x 14" x 12";  
 Gift of Paul and  
 Elmerina Parkman.



*Left: Karen Karnes, "Casserole and Nine Matching Bowls,"*  
 1953; glazed stoneware; casserole: 6¾" x 11" dia., each bowl:  
 2½" x 6" dia.; Gift of Anne Wall Thomas from the collection  
 of and in memory of Howard W. Thomas.

*Right: Tiffany Studios, "Centerpiece,"* ca. 1916; favrile glass;  
 4" x 13" dia.; Gift of Marjorie Nordlinger in memory of Betsy  
 Sumner and her daughters: Ethel Fishkind, Florence Schwartz,  
 Dina Horn, and Ann Miller. Photo by Bruce Miller.

## Alliance Members Invited to Private Tour of New Exhibition

by Marian Lund

Members of the James Renwick Alliance will be invited to view objects in the special exhibition "American Crafts: The Nation's Collection" through the expert eyes of craft artists who are represented in the exhibition. Alliance members can take pride in knowing that a significant number of these objects were gifts from the James Renwick Alliance.

### September 25:

On Friday, tours will be led by nationally prominent craftsmen who will come to Washington especially for this occasion. During each of three tour sessions, two tours will be conducted simultaneously, each lasting about 45 minutes.

**10:15 AM** — Margie Hughto will lead a discussion of clay objects in the collection, and Jere Osgood will talk about works in wood.

**11:00 AM** — Glass artist William Carlson will guide participants through works in his medium, and Arline Fisch will discuss objects made of metal.

**1:15 PM** — Adrian Saxe will conduct a tour of ceramic

works, and fiber artist Lia Cook will talk about objects in her field.

Letters of invitation for this event have been sent to all Alliance members, together with instructions for registration. For further information, please call Shelley Gollust at (301) 229-2148.

### September 26:

Joining Alliance members on Saturday morning in the Grand Salon, the public will be invited to a morning's reflection of the past 20 years of American crafts by five of the nation's most prestigious craft artists: William Daley, Harvey Littleton, Sam Maloof, Ed Rossbach and Mary Ann Scherr. Moderated by Renwick Curator-in-Charge Michael Monroe, a lively session is anticipated, with artists recalling some of the history within their respective media and looking toward directions and styles of the future. All of the artists have had long and distinguished careers working and teaching, and have received numerous honors and awards in the craft field.

## **"Albert Paley: Studies for the 'Portal Gates,'" Opens September 25**

by *Jeremy Adamson*

Complementing the permanent collection exhibition, "Albert Paley: Studies for the 'Portal Gates,'" will also open September 25 and run through January 10, 1993. The exhibition includes photographs showing Paley in his studio and presents the six pencil sketches completed by the artist as possible variations for the gates, as well as the more detailed version of his final choice.

When the Renwick Gallery officially opened as a department of the National Museum of American Art on January 25, 1972, the doors to the new museum shop were fashioned from a pair of decorative elevator grilles originally designed by architect Louis Sullivan for the Chicago Stock Exchange. Borrowed temporarily from the Smithsonian's National Museum of American History, the Sullivan "gates" soon were recalled. This left the Renwick Gallery in a quandry: should another historical artifact be sought for the freshly-restored landmark building, or should a new set of metal doors be created? Since the Renwick showcased the work of contemporary craft artists and designers, the decision to commission innovative wrought iron gates was a logical one. But it was also adventurous. In the early 1970s, only a handful of experienced artists were familiar with the time-honored techniques of the blacksmith and the artistic possibilities of ironwork.

In June 1972, Lloyd Herman, Founding Director of the Renwick Gallery, invited five American metal-smiths to submit drawings and price estimates for a pair of symmetrical wrought iron and brass gates. Four accepted the challenge, among them a young goldsmith and university art professor from Rochester, New York. By 1972, Albert Paley had established an enviable, international reputation for one-of-a-kind jewelry pieces fabricated in gold, silver and copper. Yet his career was at a crossroads. The formal and technical problems he had set for himself as a jewelry-maker during the previous ten years, he had solved to his own satisfaction. Moreover, he now wished to increase the size of his work and have it seen on a daily basis by the public — not just occasionally by a private collector. A master craftsman in metals, he had taught himself the ancient art of blacksmithing

and had begun to experiment with the plasticity of ferrous metals by hand-forging decorative candlesticks, mirror frames and trivets from mild steel (iron mixed with carbon for hardness). The competition for the Renwick Gallery's wrought iron gates thus came at an opportune moment and, deeply excited by the possibilities it offered to showcase his talents, the young artist put everything into his proposed design.

After reviewing all the artists' drawings, Lloyd Herman and Dr. Joshua Taylor, then Director of the NMAA, enthusiastically selected the pencil and water-color composition submitted by Albert Paley. They were impressed by the originality of its conception, the virtuoso forging techniques it heralded, and the manner in which it complemented both the architectural character and the material richness of the Renwick Gallery itself. After a visit to the site in February 1973, the 28-year-old artist signed a contract with the Smithsonian Institution in October to fabricate his first architecturally-scaled work in steel. He rented industrial space, purchased hand tools and hired an assistant. In 1974, after 3,500 hours of hard physical labor (originally he estimated it would take only 400 hours), Albert Paley and studio assistant Richard Palmer finally completed the 1,200 pound hand-forged doors. The gates earned the 1974-75 Design in Steel award for craftsmanship from the American Iron and Steel Institute.

Installed in January 1976, "Portal Gates" displays all the skills demanded of the iron forger. It is a virtual encyclopedia of blacksmithing techniques.

The masterful integration of ornament, structure and mechanism in the gates is directly related to the aesthetic dynamics of his contemporaneous jewelry.

Yet the genesis of the actual design lies in a series of twenty-odd sketches Paley executed in the late summer and early fall of 1972. The spontaneous pencil drawings — many are little more than quick doodles, some contain scribbled notations, a larger one employs color inks — reveal the artist's essentially intuitive approach to design and the calligraphic character of his sketching style. For Paley, drawing is not an end in itself. Rather, it is a means to visualize a composition, or simply to work through a formal problem. Only when he has resolved the final configuration for a commissioned piece of ironwork in his mind does the artist prepare a meticulous presentation drawing for the client.

Throughout his career as a goldsmith from 1964 to 1977, Paley rarely sketched in advance or even precon-



**Albert Paley, "Portal Gates,"**  
1974, forged steel and  
brass; 90" x 72"; Museum  
commission.

ceived his jewelry designs. Instead, he preferred the final form to slowly evolve as he fabricated the complex, multipart pieces at his jeweler's bench. But in working with hammer, anvil and red-hot iron, there was no time leisurely to consider the next step. "In the blacksmith shop," Paley notes, "you have to make rapid decisions or the metal cools and you have lost it." Preparatory drawings thus play an important role in Paley's large-scale ironwork.

Since "Portal Gates" is the first of his renowned architectural decorations, the preliminary sketches and final presentation drawing for the Renwick Gallery commission are important documents. They not only demonstrate the artist's working methods, but reveal his manner of thinking visually. The sketches on display show the artist exploring themes based on large, intersecting loops; scrolls supported by vertical elements; and finally a combination of the two motifs.

Since 1972, Albert Paley's drawing style, like that of his steel sculptures and other decorative forms, has changed dramatically. In order to reveal the nature of that transformation in draftsmanship, the artist has prepared a new drawing of "Portal Gates" especially for this exhibition. For Albert Paley, the commission was not only a point of departure but, on the twentieth anniversary of the Renwick Gallery, it is a point of return.

## "Drawings by Craft Artists" Continues through March 21

The six craft artists presented in this exhibition are known primarily for their works in clay, fiber and glass. Most craft artists have viewed drawing as preliminary sketches or mechanical drawings for three-dimensional crafted objects. The works shown here, however, reveal that drawing is also a means of expression in and of itself.

Drawing allows artists to explore ideas easily, encouraging them to take risks before beginning a more complex piece in expensive materials. Each artist in this exhibition has selected a drawing medium that relates to the materials and ideas used in his or her three-dimensional works.

Rudy Autio's expressive black ink brush drawings on white paper capture the dynamic energy and spontaneity of his works in clay. His major themes since the 1960s have been the human figure, the horse and the Western landscape, often intertwined. He identifies Rodin, Matisse, Hank Meloy and the Japanese printmaker Munakata as important influences on his work. In the words of Matthew Kangas (a

1989 James Renwick Alliance Fellow), he merges four essential elements: "clay, modern art, the natural environment and Montana history."

Howard Ben Tre incorporates elegant gold leaf-covered forms within his large cast glass sculptures. In his works on paper, he uses gold leaf as a collage element combined with pigmented wax to create a surface not unlike his glass pieces. Unlike traditional blown-glass works, Ben Tre's sculptures are formed in molds filled with molten glass. The casting is preceded by detailed drawings and full-scale patterns made of rigid polystyrene board.

Using pastel makes it possible for Anne Currier to render the subtle tonal gradations reminiscent of her ceramics. Even Currier's drawings are concerned more with mass than with line. She begins the drawings on black board, which she describes as void, or chaos. "As soon as the first strokes of pastel go down," she writes, "I see color as light making and defining shapes moving in a void. I like to pretend that the images in the drawings keep moving around — backward, forward, into and beyond the captured rectangular format of the drawing board."

Viola Frey's drawings have the same physical quality as her oversized ceramic figures. Her unusual technique of pouring alkyd oil paint on paper, into which she draws, produces a surface rooted in sgraffito and the viscous traditions of ceramic slip decoration. She incorporates in her work her extensive knowledge of ancient and modern art history and mythology. The expanded perspective and scale, exaggerated hands and faces, heavy textures and unnatural attributes all contribute to her commentary on contemporary human values and relationships.

Tony Hepburn selected charcoal, pencil, cloth, paper and acrylic — materials as diverse as those he includes in his ceramic sculptures: clay, wood and metal. Hepburn often makes life-size drawings of his clay sculptures after they are made, much as an artist might draw from a still life. For Hepburn, sculpture and drawing become one, and he occasionally exhibits the two art forms together. In this context, Hepburn's drawings are powerful, independent works as well as adjuncts to his three-dimensional works. "Clearly," he writes, "drawing is for me an integral part of the art-making process to the point where the sculpture and the drawing become one."

Nance O'Banion weaves large constructions of bamboo, handmade paper, wire and paint, alternating open areas with densely compacted disparate materials. The monotypes in this exhibition allow her to capture the layered transparency, movement and vibrant color of her crafted pieces. O'Banion uses deeply stained and patterned papers that she makes by dipping molds into vats of dyed fiber until she gets the density and color she wants. Some are soft and quiet while others are strong and vibrant.



**Viola Frey**, "Untitled," 1981, alkyd oil on paper; 64" x 43"; lent by Bernard and Sherley Koteen.



## News from the Alliance

by Melvin B. Eagle  
President

You will probably recall that one of the items sold in our recent auction was a visit to Jack Lenor Larsen's new home in East Hampton, Long Island, New York. It was purchased by Arnold and Barbara Berlin on behalf of a combine of craft nuts that included Judy and Bob Aptekar, Linda and Mitch Berliner, Ruth and Dick Conant, Toni and Bob Gordon, and Lee and me. On July 18, we had the extreme good fortune of visiting Jack in his home, which he has named "LongHouse". Having just completed the structure within the last year, Jack is in the process of finishing his gardens.



Visitors to "LongHouse," the new home of Jack Lenor Larsen in East Hampton, New York, were treated to the warm hospitality of Mr. Larsen as he showed them through his recent major contribution to the worlds of architecture and craft art. The tour was among the most prized items at the Alliance's Double Anniversary Celebration auction in April. Photo by Dick Conant.

As you might imagine, the house contains many wonderful evidences of the owner's knowledge and appreciation of design and craftsmanship. Through wonderful examples of Oriental and African art and crafts, a collection of Wharton Esherick furniture, contemporary ceramic and glass objects, both functional and decorative, and many other works, Jack reveals the breadth of his travels and the quality of his taste. Of course, all of these items are carefully interspersed with handsome textiles and furniture that he designed, produces and sells through his company.

The LongHouse is an architectural tour de force that relates the interior spaces with the outdoor plantings, structures and art through carefully placed windows. Sliding fabric covered screens can be used to cover the windows or the display cases between them, a transformation that changes the perspective of the rooms. Jack Lenor Larsen has created a masterpiece that

blends space, art, artisanship and nature in a way that is unique and memorable. The LongHouse Foundation will ultimately make this a place where the world will permanently benefit from the years that Jack Larsen has devoted to design and craftsmanship and the notable success that he has achieved.

The Alliance benefits from many generous acts. Offering his home and time to help the Alliance raise money is the most recent example of a long record of support which Jack Lenor Larsen has given to the Alliance. We thank him.

Museums benefitted in a dramatic way from the 18-month reinstitution of tax code provisions that provided deductions to donors of works of art of the full fair market value of their donations. Unfortunately, the "window of opportunity" closed on June 30. However, the hopeful signs are that there are bills in both houses of Congress to bring back this treatment of charitable contributions. House bill HR-11 would be retroactive to June 30 and would extend the law until December 31, 1993. It would also add gifts of securities and real estate. Senate bill S-2979, introduced by Senators Moynihan and Danforth, would make this provision permanent. Having seen the positive impact of the law on the permanent collection of the Renwick Gallery, we can only hope that the Senate has its way.

Looking ahead to a busy fall calendar is making the summer doldrums pass quickly. Elsewhere in this issue, there are details of the upcoming opening of the exhibition which features a substantial portion of the Renwick Gallery's permanent collection. Following closely on the heels of events related to this special event is a trip for Alliance members to Rochester, New York. Members of the Craft Leaders Caucus will be joining the Rochester activities after stops in Corning and Alfred, New York. Finally, we will be concluding our series of craft artist workshops and lectures with five fall programs. These should all be entertaining and educational ways to conclude the celebration of our tenth anniversary year.

## Applications Invited for James Renwick Fellowships in American Crafts

The Smithsonian Institution and the Renwick Gallery announce the sixth annual fellowship program for scholarly research in the modern American craft movement. The James Renwick Fellowships in American Crafts, a major Alliance initiative in 1987, are funded primarily by the Renwick's parent museum, the National Museum of American Art, with additional support from the Alliance.

Research proposals 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. Fellowships are available for up to 12 months in residence at the Renwick Gallery and NMAA. The deadline for applications is January 15, 1993.

For more information and application forms, write: Renwick Gallery, National Museum of American Art, Smithsonian Institution, Washington, DC 20560, or call (202) 357-2531.

## Alliance Craft Workshop and Lecture Series Continues Through December

Participation in the spring and summer James Renwick Alliance Craft Workshops has been enthusiastic, as Alliance members and friends share the opportunity to work and talk with some of the country's most skilled designers and craftspeople. Five lectures and workshops remain. If you are interested in a workshop, please send in the form as soon as possible since registration is limited.

The lectures, made possible by a generous grant from Patricia and Phillip Frost, take place in the Renwick's Grand Salon, at 3:00 PM, on Sunday afternoons. They are open to the public, with no charge for admission. The workshop series features one-day demonstrations. Coinciding with the lectures and demonstrations, each of the artists will also exhibit works at a craft gallery in the metropolitan area.

torches, she will show how she uses glass rods in solid forming techniques. She will also discuss possibilities in this process. Participants will have some hands-on experience using torches as part of her emphasis on understanding the glassmaker's art.

### Stoney Lamar — December 5:

A self-taught wood turner who has apprenticed with Melvin and Mark Lindquist, Stoney Lamar produces some of the most original and creative work of the new generation of wood turners. The concepts of figure, ceremony and movement are the concerns in his present works. Lamar's workshop will deal with both the technical and design challenges presented by a multi-axis approach to wood turning. Demonstrations will also deal with tools, jigs, accessories and sharpening. He will emphasize the concepts and techniques he has developed to apply texture and form to asymmetrical objects, and will demonstrate how amateur wood turners can apply these techniques on their own lathes.

For further details regarding the lecture series, please call the Renwick Gallery at (202) 357-2531. For information on workshops, call Mary George Kronstadt at (202) 966-7757.

Artists in the remaining series are:

Artist	Workshop	Lecture	Exhibition Preview
<b>Silas Kopf</b> wood	September 12 10:00 AM - 4:00 PM Lee Arts Center	September 13 3:00 PM Renwick Gallery	September 13 5:00 - 7:00 PM Sansar
<b>Didi Suydam</b> jewelry	September 19 10:00 AM - 4:00 PM Montgomery College	September 20 3:00 PM Renwick Gallery	September 20 5:00 - 7:00 PM Jewelerswerk Gallerie
<b>Jay Musler</b> glass	October 3 10:00 AM - 4:00 PM To be announced	October 4 3:00 PM Renwick Gallery	October 4 5:00 - 7:00 PM Maurine Littleton Gallery
<b>Susan Plum</b> glass	October 17 10:00 AM - 4:00 PM To be announced	October 18 3:00 PM Renwick Gallery	October 18 5:00 - 7:00 PM Maurine Littleton Gallery
<b>Stoney Lamar</b> wood	December 5 10:00 AM - 4:00 PM Glen Echo Park	December 6 3:00 PM Renwick Gallery	December 6 5:00 - 7:00 PM Sansar

### Silas Kopf — September 12:

Marquetry is the signature by which Silas Kopf is so widely known for his one-of-a-kind furniture works. He has worked with wood for nearly 20 years. After studying at Ecole Boule in France where he learned the classic techniques of marquetry, he apprenticed with Wendell Castle in 1974. In his workshop, Kopf will explain his own beveled hand-sawing techniques for cutting marquetry, while exploring the use of marquetry in its relationship to individual pieces of furniture. An expert in the history of marquetry, he will discuss European techniques as well as traditional methods of cutting and joining.

### Didi Suydam — September 19:

A recipient of a National Endowment for the Arts Fellowship Grant, Didi Suydam's work has been exhibited in galleries here and abroad, as well as being featured in numerous fashion magazines. She makes hollow-formed and hand-formed pieces of sterling silver, often accenting them with gold leaf. Her forms have a primitive quality, influenced by her interest in ancient and medieval

artifacts. In the workshop, Suydam will demonstrate how she develops a piece of jewelry from its inception on paper, to the shaping and connecting of pieces and the final finishing.

### Jay Musler — October 3:

Jay Musler constructs his complex works from glass shards, adding drawing and color to create powerfully evocative forms. His work has created a highly distinctive iconography expressing the artist's deeply felt emotions and philosophies. In his workshop, Musler will demonstrate the various stages in the evolution of one of his finished pieces, beginning with a "photo journal" slide presentation of his work as it is made in his studio.

### Susan Plum — October 17:

Susan Plum's glass works are infused with spiritual and mystical concerns. She is an instructor in lampworking at the Pilchuck Glass School, where she has collaborated with such artists as Ginny Ruffner to expand the expressive range of lampwork and to refine the techniques for its production. Plum will demonstrate various techniques she uses to produce her art glass. Working with specially designed propane

### Workshop Registration Form

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Day Phone \_\_\_\_\_ Evening Phone \_\_\_\_\_

#### Please enroll me for the following workshops:

- Individual Workshops at \$50 each, per person (\$45 for Alliance members)
- Silas Kopf, wood, September 12
- Didi Suydam, jewelry, September 19
- Jay Musler, glass, October 3
- Susan Plum, glass, October 17
- 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 Kronsta  
 4414 Klingle Road, NW  
 Washington, DC 20016

## Frost Prize Will Honor Scholarship in American Craft

Nominations are invited for the first Patricia and Phillip Frost Prize, a \$2,000 cash award to be given biennially by the Renwick Gallery for outstanding scholarship in the field of American craft. Letters of nomination must be received by the Renwick Gallery by December 1, 1992.

The first prize will be made, following a jury decision by early April 1993, to the author of a book-length publication, from 1990 or later, that provides new insight into works of craft, the artists who made them or aspects of craft history and theory.

The Patricia and Phillip Frost Prize is named for its benefactors, residents of Miami, Florida, who have a particular interest in research and publication by the National Museum of American Art and its Renwick Gallery. The prize is intended to recognize originality and thoroughness of research, excellence of writing, clarity of method and significance for professional or public audiences. The prize is especially meant to honor those authors who deepen or focus debates in the field, or who broaden the discipline by reaching beyond traditional boundaries.

Entries will be judged by three scholars appointed by the director of the National Museum of American Art and Curator-in-Charge Michael Monroe of the Renwick Gallery. No work by an employee of the museum or gallery is eligible.

Books may include monographs, exhibition catalogs, catalog raisonnés and collected essays. Publications may be related to Renwick collections and exhibitions, including the fields of ceramics, glass,

wood, fiber and metal. Subjects may focus on a variety of approaches such as methodology, criticism, patronage, iconography and the social history of American crafts.

Letters of nomination explaining the importance of a work to American art history and discussing the author's scholarship and methodology, should be sent to: The Patricia and Phillip Frost Prize

Office of the Curator-in-Charge  
Smithsonian Institution  
Washington, DC 20560

## "Found Objects" in the Museum Shop

by Gary Wright

"Found Objects" will hit town just about and around the time that the summer will begin to die down, and the autumn has started to get unwound, at which time will be found in the Renwick Shop to abound an assortment of crafts that will charm and confound, and turn most any frown upside down! Awaiting to surround those venturing downtown, are plentiful crafts that are bound to astound, that will please even the pickiest of people that can be found: furniture of twigs — the best around! And books covered with doo-dads that folks have found lying around. Assemblage and collage will abound, from stuff stuck on boxes to, well, just about any- and everything else! There will be what one could call "kitchen kitsch" and bug-things and animal-things, and figures and angels and collages with Barbie dolls. It's all great stuff folks, and since it's in town, why not come on down, from September 11 through November 1.



**Members of the Renwick Alliance Board:** Seated, left to right, Nancy Trimble Carter, Elmerina Parkman, Arthur Mason, Grace Taylor, Melvin Eagle, Paul Parkman, Jane Mason, Rebecca Stevens, Ellen Berlow. Standing, left to right, John Kotelly, Virginia Friend, Cynthia Boyer, Michael Oxman, Jerome Paulson, Charles Gailis, B.J. Adams, Roger Kuhn, John Meyerhoff, Lenel Srochi-Meyerhoff, Michael Monroe (Curator-in-Charge, Renwick Gallery), Joan Wessel, Jean Cohen, Dalene Barry, Marilyn Barrett, Barbara Berlin. Photo by Paul Parkman.



**September 10:**

Creative Screen: "Godzilla Meets Mona Lisa." This award-winning film by Ralph Arlyk, a witty presentation about what museums are meant to be to the museum visitor, also gives the viewer a splendid tour of the Pompidou Center and the Louvre. Interviews with artist David Hockney, a Paris cop and outspoken tourists are featured. (56 minutes). Free. At 11:00 AM and 12:15 PM, in the Renwick's Grand Salon.

**September 13:**

Illustrated Lecture: Furniture maker Silas Kopf, whose trademark is marquetry, will discuss his work. Kopf uses both domestic and exotic woods, sometimes as many as 30-40 different kinds in one project. This is the fifth in a series of nine illustrated lectures made possible by a grant from Patricia and Phillip Frost. Free. At 3:00 PM, in the Renwick's Grand Salon.

**September 18:**

Illustrated Lecture: Allen Bassing, Renwick Public Programs Coordinator, and Laura Gomez, Editorial Assistant in the Smithsonian's Visitor Information and Associates Reception Center, will discuss a new traditional folk art museum in La Paz, Bolivia. Their talk, sponsored in conjunction with Hispanic Heritage Month, will show how a collections management system was established for the collection of ethnographic materials. Free. At noon, in the Renwick's Grand Salon.

**September 20:**

Illustrated Lecture: Jewelry artist Didi Suydam will discuss how she creates her work in which different metals or wood and metal are combined into simple abstract shapes. She finds inspiration in organic life as well as African, ancient Egyptian and medieval designs. This is the sixth in a series of nine illustrated lectures made possible by a grant from Patricia and Phillip Frost. Free. At 3 PM, in the Renwick's Grand Salon.

**September 24:**

Creative Screen: Repeat of September 10. Free. At 11:00 AM and 12:15 PM, in the Renwick's Grand Salon.

**September 26:**

Craft Masters' Discussions: As part of the celebration of the Renwick Gallery's 20th anniversary, craft masters will talk informally about the state of crafts over the past two decades. Participants include artists from five major media: William Daley (clay), Harvey

Littleton (glass), Sam Maloof (wood), Ed Rossbach (fiber) and Mary Anne Scherr (metal). This program is partially funded by the James Renwick Alliance. Free. From 10:15 AM to 1:15 PM, in the Renwick's Grand Salon.

**October 4:**

Illustrated Lecture: Glass artist Jay Musler will talk about his work in which shards and glass fragments, as well as paint, are used to evoke images. Recent work, which may be slumped, lampworked, sand-blasted and oil painted, is sometimes whimsical and theatrical. This is the seventh in a series of nine illustrated lectures made possible by a grant from Patricia and Phillip Frost. Free. At 3:00 PM, in the Renwick's Grand Salon.

**October 15:**

Creative Screen: "The Statue of Liberty" is a Ken Burns film that explores the history of this American landmark and its meaning as a symbol of inspiration. (58 minutes). Free. At 11:00 AM and 12:15 PM, in the Renwick's Grand Salon.

**October 18:**

Illustrated Lecture: Glass artist Susan Plum will discuss her use of lampworking combined with other materials to create functional and non-functional forms. She has been influenced by Mexican folk art and pottery. This is the eighth in a series of nine illustrated lectures made possible by a grant from Patricia and Phillip Frost. Free. At 3:00 PM, in the Renwick's Grand Salon.

**October 24 and 25:**

Demonstrations, Walking Tour, Illustrated Lecture: In a series of programs entitled, "The Craft of Framing Art," four craftsmen will show how they fabricate and decorate picture frames. The public will be invited to work along with the craftsmen in decorating frames. William Adair of the Gold Leaf Studio will guide a walking tour of the wide variety of frames found in the

Renwick's Grand Salon and Octagon Room. Mr. Adair will also give an illustrated talk on American picture frames. These programs are made possible by a grant from the Pearl Rappaport Kaplan Fund. Craft demonstrations from 11:00 AM to 3:00 PM, on Saturday and Sunday; walking tour at 3:00 PM on Saturday; lecture at 3:00 PM on Sunday. Free. In the Renwick's Grand Salon.

**October 29:**

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

**October 30:**

Illustrated Lecture: Allen Bassing, Renwick Public Programs Coordinator, will survey American architecture and furniture at mid-20th century. The discussion will include designs from the 1940's and 1950's by architects Frank Lloyd Wright, Barry Byne, Phillip Johnson and Buckminster Fuller; and works by furniture designers George Nakashima, Charles and Ray Eames, George Nelson and Harry Bertoia. Free. At noon, in the Renwick's Grand Salon.

**November 12:**

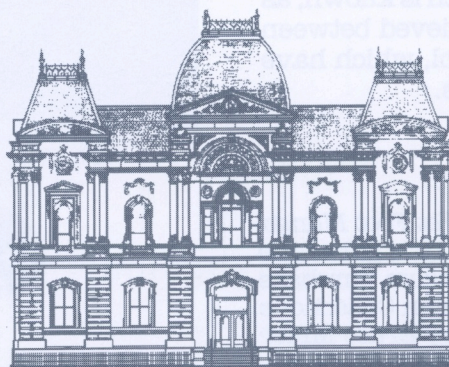
Creative Screen: In "The Eye Hears, the Ear Sees," film artist Norman McLaren talks about his films and demonstrates some of the magic by which he makes his animated award-winning films, including "Hen Hop," "La Poulette Grise," "Neighbors," "Fiddle-de-dee," "Blinkety Blank," "Spheres," "Mosaic," and "Pas de Deux." (58 minutes). Free. At 11:00 AM and 12:15 PM, in the Renwick's Grand Salon.

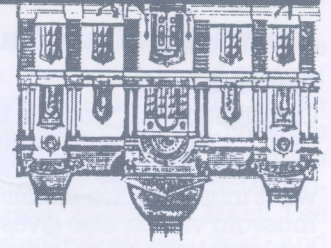
**November 19:**

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

**November 20:**

Illustrated Lecture: In conjunction with American Indian Heritage Month, Renwick Public Programs Coordinator Allen Bassing will discuss the clay artists of San Ildefonso Pueblo, New Mexico. Five generations of the Martinez family, starting with the work of Maria and Julian Martinez, will be surveyed. The process of clay-gathering, pottery making and decorating, and the reviving of an old procedure for smudging clay has resulted in the widely acclaimed "San Ildefonso blackware." Free. At noon, in the Renwick's Grand Salon.





James Renwick Alliance  
6801 Winteberry Lane  
Bethesda, MD 20817

### Dreisbach added to Permanent Collection

This work is a dramatic example of Dreisbach's ability to suspend the delicate Venetian-style filigrees in a twisting and highly energized mass of molten glass. His use of large areas of overlays of transparent glass optically refract and magnify the filigrees creating a sense of peering into a whirlpool. This softened, asymmetrical vessel beautifully captures the vibrant ruby red color for which Dreisbach is known, as well as the interplay he has achieved between the forces of freedom and control, which have become the hallmark of his glass.

**Fritz Dreisbach**, *"Ruby Wet Foot Mongo,"*  
1990; blown glass; 19" x 19" x 16"; gift of the  
James Renwick Alliance and museum purchase  
made possible by the Smithsonian Collections  
Acquisition Program. Photo by Bruce Miller.

