

# RENWICK QUARTERLY

March, April, May 1992

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

## **A Double Anniversary Celebration: Spring Symposium and Craft Weekend April 25-26**

April is one of the loveliest months in Washington. This year we'll make it even better as the Alliance matches Mother Nature's celebration of spring with our own 10th anniversary gala and a salute to the Renwick Gallery's 20th anniversary.

### **Saturday, April 25**

#### **9:15 AM to 9:45 AM**

Auction Preview at the Renwick Gallery.

#### **10:00 AM to 2:00 PM**

On Saturday, April 25, we'll begin with one of our most popular events — a private tour of a major Washington collection and a visit to a local studio. We'll go to the handmade paper studios of Pyramid Atlantic to tour the studio and observe a master print workshop conducted by Kathleen Caraccio. We'll also see Ms. Caraccio's personal collection of Japanese woodcuts. From there we'll move on to the corporate headquarters of the Hechinger Company, for a private showing of the mixed media collection "Tools as Art," and an opportunity to wander through at least some of the company's ten floors of contemporary art. Luncheon will be served. The bus will return to the Renwick Gallery or drop off participants at The Washington Craft Show for the remainder of the afternoon. Rest, refresh yourself and put on your party clothes because Saturday night promises to be the most exuberant gala ever enjoyed by the Alliance...and, of course, friends.

#### **6:00 PM**

Our evening festivities will begin with small dinner parties in private homes of Alliance members. Later, we'll come together in the Grand Salon of the Renwick Gallery to top off the festivities with an

auction of works in American craft and celebrate with champagne and dessert.

### **Sunday, April 26**

#### **9:15 AM to 9:45 AM**

A light breakfast will be served in the Grand Salon of the Renwick Gallery.

#### **9:45 AM to 12:30 PM**

Sunday morning, April 26, we'll reconvene in the Grand Salon for the Spring Symposium, "The Role of the Renwick in the Development of 20th Century Craft Art."

Panelists will include four individuals who are considered national treasures for their contributions to 20th century American craft. Each of the artist panelists has had a major exhibition at the Renwick Gallery, and will discuss the impact of that exhibition and the Gallery on their personal careers and their fields of craft:

<b>Lloyd E. Herman</b>	Founding Director of the Renwick Gallery
<b>Dale Chihuly</b>	glass artist
<b>Albert Paley</b>	metal artist
<b>Cynthia Schira</b>	fiber artist

To register for the Craft Weekend, please complete the form below. Enrollment priority will be given to individuals registering for all events. Alliance "Sponsors" may request one complementary ticket to the Spring Symposium. "Patrons," "Benefactors" and "Collectors" may request two complementary tickets to the Symposium.

Special pricing is available only to current Alliance members. Check to see if you have renewed your membership to qualify for these reduced rates. Cost for the complete weekend: \$215 for Alliance members; \$240 for non-members. Tickets may be purchased separately for each event on a space-available basis: Private tours, \$55/\$65; Dinner and auction benefit, \$125 for patrons, \$250 for spon-

(continued next page)

sors, \$500 for benefactors (Alliance membership does not affect these prices); Spring Symposium, \$35/\$50.

For further information, please contact Shelley Gollust at (301) 229-2148.

**Registration Form**

James Renwick Alliance  
 Double Anniversary Celebration  
 The Craft Weekend in Washington  
 April 25-26, 1992

I/we would like to register for the Craft Weekend in Washington, celebrating the 10th anniversary of the James Renwick Alliance and the 20th anniversary of the Renwick Gallery. (Space for some events is limited. Priority will be given to those registering for all events).

Name \_\_\_\_\_

Address \_\_\_\_\_

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

Day Phone \_\_\_\_\_ Evening Phone \_\_\_\_\_

Number of Reservations	Event	Cost (per person)	
		Alliance Members	Non-Members
_____	Craft Weekend (April 25-26) (all events)	\$215.00	\$240.00

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

<i>Saturday, April 25</i>			
_____	Private Tours of Pyramid Atlantic and Hechinger corporate headquarters	55.00	65.00
_____	Dinner in private homes and Double Anniversary auction benefit and gala	125.00 250.00 500.00	Patron Sponsor Benefactor
<i>Sunday, April 26</i>			
_____	Spring Sympostum, "The Role of the Renwick in the Development of 20th Century Craft Art," includes a light breakfast.	35.00	50.00
_____	Auction Catalogue	12.00	12.00
_____	I cannot attend but wish to make a tax-deductible contribution to the James Renwick Alliance: (Amount \$ _____)		
_____	Total amount enclosed	\$ _____	\$ _____

We urge you to register as soon as possible since enrollment is limited. Space cannot be reserved without payment. Make check payable to the James Renwick Alliance, and mail to:

Double Anniversary Celebration  
 James Renwick Alliance  
 6801 Winterberry Lane  
 Bethesda, MD 20817

**Craft Leaders Caucus  
 Spring Visit to Washington**

Members of the Alliance's Craft Leaders Caucus are scheduled to begin celebrating the Renwick Double Anniversary two days early with several enticing events.

**Thursday, April 23**

**6:00 PM to 8:00 PM**

Caucus members will join the Alliance board for an acquisitions meeting and reception in the Grand Salon of the Renwick Gallery. A number of works will be presented by Curator-in-Charge Michael Monroe for consideration as Alliance-sponsored additions to the Renwick permanent collection.

**8:30 PM**

Dinner at Maison Blanche restaurant will follow the acquisitions meeting and reception. A separate charge of \$40 per person will be made for this optional event.

**Friday, April 24**

**9:00 AM to 6:00 PM**

Participants will gather at the Hay-Adams Hotel to meet the bus which will be our private transportation for the day. First stop will be the State Department for a tour of their world-famous fine and decorative arts collection. Next, we'll go to the Renwick Gallery where Associate Curator Jeremy Adamson will lead us on a walk-through of items in Saturday evening's gala auction.

Luncheon will follow at New Heights restaurant. Kathleen Guzman, President, Christie's East in New York City — and our auctioneer for Saturday evening — will discuss "The Secondary Market for Craft Art."

In the afternoon, participants will visit the home of Caucus members Robert and Arlene Kogod, to see their outstanding collection of contemporary art. The afternoon will conclude with a tea and business meeting at the Hay-Adams. Friday evening is unscheduled, to give everyone an opportunity to make personal dinner arrangements.

**Saturday and Sunday**

**April 25-26**

The Caucus will join other members of the Alliance and their guests for the Double Anniversary Celebration and Craft Weekend events listed in the previous article. For further details about Caucus events or for information on joining the Craft Leaders Caucus, contact Shelley Gollust at (301) 229-2148.

**Please note:**

Members of the Craft Leaders Caucus who choose to register for Caucus events, as well as the Alliance's Double Anniversary Craft Weekend, should use the following form to assure they are signed up for the entire package. Friday's Caucus events are open only to members of the Craft Leaders Caucus.

## Registration Form

Craft Leaders Caucus Spring Visit to Washington  
April 23-24, 1992

I/we would like to register for the Craft Leaders Caucus  
spring visit to Washington.

Name \_\_\_\_\_

Address \_\_\_\_\_

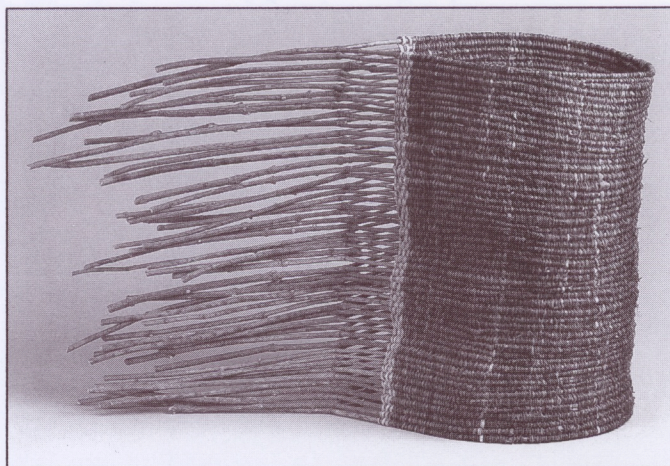
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Day Phone \_\_\_\_\_ Evening Phone \_\_\_\_\_

Number of Reservations	Event	Cost (per person)
_____	Complete package registration includes all events on Thursday, Friday, Saturday and Sunday (except Thursday dinner and Saturday morning tours, which are optional.)	\$235 Patron \$360 Sponsor \$610 Benefactor
_____	I wish to make dinner reservation(s) at Maison Blanche for Thursday evening	\$40 (optional)
_____	I wish to join the tour Saturday morning of Pyramid Atlantic and the Hechinger corporate headquarters.	\$55 (optional)
_____	Total amount enclosed	\$ _____

Caucus members should use only this registration form. Please make check payable to the James Renwick Alliance, and mail to:

Craft Leaders Caucus  
James Renwick Alliance  
6801 Winterberry Lane  
Bethesda, MD 20817



**John McQueen, "Untitled #81," 1979.** Wickerwork red osier, walnut bark and ash; 18" x 10" x 24". Private collection. Photo by Edward Owen.

challenge the viewer to give new consideration to the concept of "containment" — the artist's primary concern.

By calling his works baskets, John McQueen made a generous gift to the world of crafts. Concurrently he deprived those in the world of fine arts, who often respond only to the appellation sculpture, of a vision comparable to that of Martin Puryear or Jackie Windsor, among others. Semantics, then, have affected the galleries, museums, critics and public that have encountered objects by McQueen.

The artist found that his desire to explore the nature of containment was best served by identification with basketmakers rather than sculptors. The anti-institutionalism of the 1960's — which fostered conceptual art, earth art and body art, art that paid homage to the third world, cheap art, and art made of rubber, wax or grass — laid the groundwork.



**John McQueen, "Untitled #7," 1976.** Plaited basswood and yucca; 8 1/2" x 8 1/2" x 8 1/2". Lent by Vincent Tovell. Photo by Larry Ostrom, Christie Lake Studios.

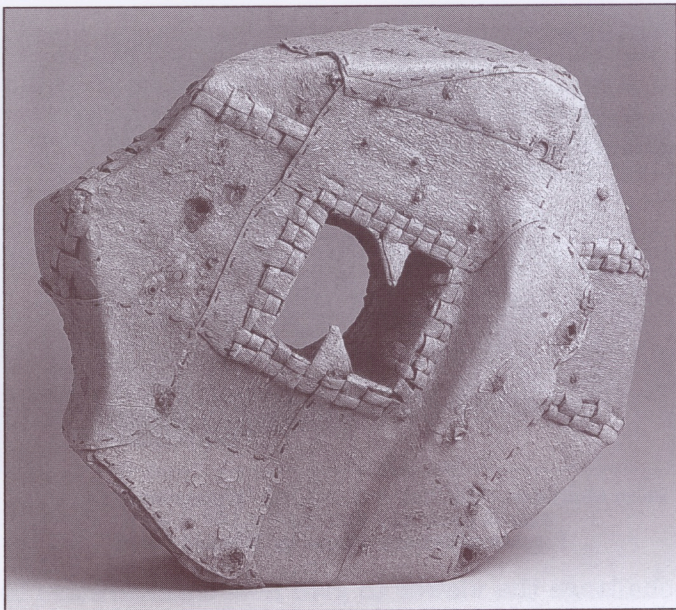
## "John McQueen: The Language of Containment" Will Open March 20

by Vicki Halper

(Ms. Halper curated this exhibition during her guest curatorship at the Renwick Gallery, which was supported by the James Renwick Alliance).

The thirty-one works in "John McQueen: The Language of Containment," are baskets as you may never before have seen them, far removed from the familiar family picnic basket or the magazine receptacle in the den. The exhibition opens at the Renwick Gallery on March 20, and will continue through July 26, 1992.

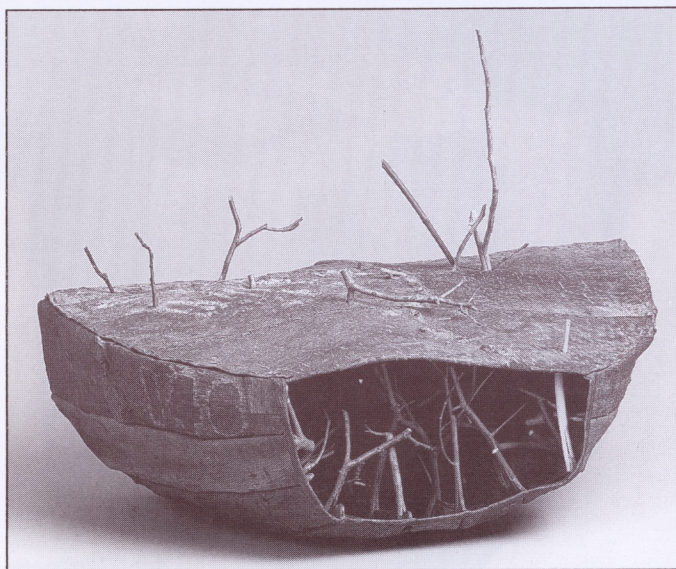
Modest in scale and made of natural materials — although frequently not those associated with traditional basketmaking — McQueen's works are shaped as much by his response to linguistics and contemporary philosophy as they are by his response to the media he uses. His baskets often have written texts woven or plaited into their forms, becoming, quite literally, containers of language and thought that



**John McQueen**, "Untitled #197," 1989. Spruce bark: 20" x 24" x 9". Lent by Mr. and Mrs. Sanford M. Besser. Photo by Edward Owen.

By the seventies, McQueen's love for natural materials fell under the spell of native Indian art and the writing of Ed Rossbach, and the former "sculptor" decided to make baskets.

Writing in his journal in 1977, John McQueen outlined the essential characteristics of a basket. He described a singular, three-dimensional object, a container with a bottom and a hole at the top. Woven of long narrow strips, the basket should be no wider than an arm span and light enough to carry. No sooner had McQueen defined this ideal basket than he ran from its constraints. In the following years he would explore, change, enlarge and contradict every one of these attributes.



**John McQueen**, "Untitled #140," 1986. White pine and mixed wood sticks; 21" x 27" x 16". Lent by Pat and Judy Coady. Photo by Edward Owen.

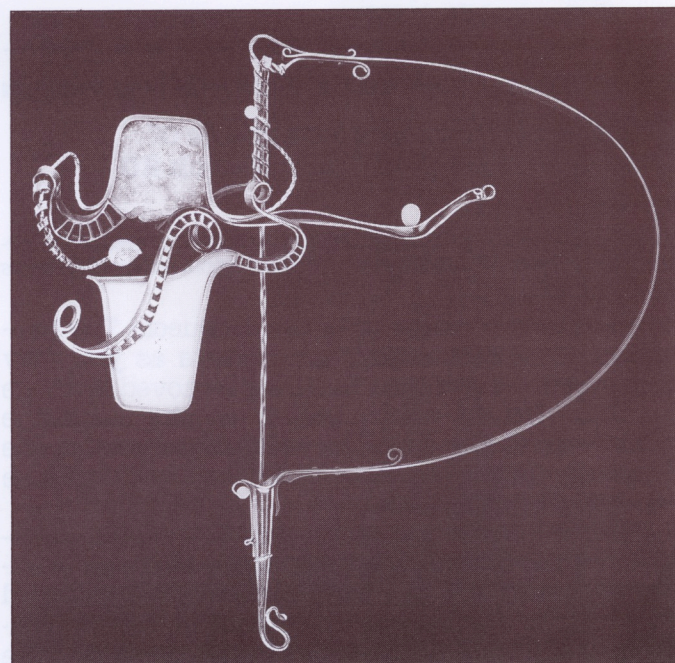
The greatest constant in McQueen's baskets is a thin, light membrane that surrounds space. Not solid, not heavy, not grand, the baskets are shells that divide inner from outer space and allow the artist to ruminate on the qualities of separation and isolation that the baskets possess: Does the basket enfold or exclude? Does it suggest security or entrapment? Can the isolated object, a reductive artifact, address the complex and inclusive natural world? Can the container, a model of concision, also be a model of human thought and language?

Contemplation of such emotional and intellectual questions, rather than definitions, dominate McQueen's journals. These issues are the motivation for baskets that are a form of physical inquiry; they are also the reason for the baskets' variety.

Those of us who are proud of the crafts and their traditions are honored by the presence of McQueen. He represents the skill, sensitivity to the past, attention to the tactile, love of materials, and absorption in the creative process that drew us to this field. But he also stretches our categories and is a constant reminder that skill is subservient to meaning in works of art that nourish the heart and mind.

### "Albert Paley: Sculptural Adornment" Extended Through April 5

Albert Paley considers the human body a living stage. No merely tasteful backdrops here. Each of the 52 brooches and neckpieces in this exhibition commands center stage on its own — and for the fortunate wearer. Shown above is a work from the exhibition:



"Pin," 1970. Forged, fabricated with oxidized sterling silver and 14k gold with wavelite crystals and pearls; 9" x 8 1/2". Lent by Eleanor Moty. Photo by Bruce Miller.

## James Renwick Alliance 1992 Craft Workshop and Lecture Series

Nine craft artists, from across the United States, will present illustrated lectures at the Renwick Gallery and workshop demonstrations at various locations throughout metropolitan Washington, DC, during 1992.

The lectures, made possible by a generous grant from Patricia and Phillip Frost, will take place in the Renwick's Grand Salon, at 3:00, PM

Artists in the series are:

on Sunday afternoons. They will be open to the public with no admission charge. The workshop series, sponsored by the James Renwick Alliance, will feature one-day demonstrations. Coinciding with the lectures and demonstrations, each of the nine artists will also exhibit works at a craft gallery in the metropolitan area.

Artist	Workshop	Lecture	Exhibition Preview
<b>John McQueen</b> fiber	March 21 10:00 AM - 4:00 PM Pyramid Atlantic	March 22 3:00 PM Renwick Gallery Gallery	March 22 5:00 - 7:00 PM The Farrell Collection
<b>Bruce Metcalf</b> jewelry	April 4 10:30 AM - 4:30 PM NMAA, Finley Conference Room	April 5 3:00 PM Renwick Gallery Gallery	April 5 5:00 - 7:00 PM Jewelerswerk Gallerie
<b>Rudy Autio</b> clay	June 6 10:00 AM - 4:00 PM Montgomery College	June 7 3:00 PM Renwick Gallery Gallery	June 7 5:00 - 7:00 PM Maurine Littleton Gallery
<b>Byron Temple</b> clay	June 13 10:00 AM - 4:00 PM Hinckley Pottery	June 14 3:00 PM Renwick Gallery Gallery	June 14 5:00 - 7:00 PM The Farrell Collection
<b>Silas Kopf</b> wood	September 12 10:00 AM - 4:00 PM Lee Arts Center	September 13 3:00 PM Renwick Gallery 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 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 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 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 Gallery	December 6 5:00 - 7:00 PM Sansar

### John McQueen — March 21:

The three constants of John McQueen's work are the basket, the mark and the tree. Trained as a sculptor, McQueen is often questioned as to whether "sculpture" rather than "basket" is a more appropriate designation for his objects, particularly the recent ones which go far beyond vessels. Surface marks appear in the natural materials he uses, giving evidence of the life and growth of the earth. Other surface marks are the result of McQueen's overt expression of his methods of

joining materials, whether by rivets or by long, running stitches. The third constant in McQueen's work is trees — they are the material and content in his baskets.

In his workshop, John McQueen will demonstrate a variety of his techniques and include participants in simple folding exercises. Techniques are the vocabulary for furthering participants' ideas for their own work. McQueen will show slides and discuss the abstract aspects of baskets. Simple plaiting, folding, slitting and joining techniques will be

demonstrated. He will also discuss natural materials and gathering.

### Bruce Metcalf — April 4:

An independent sculptor and jeweler, Bruce Metcalf creates carved and painted wood jewelry based on cartoon imagery. He brings together materials not typically associated with jewelry in these representations of what he terms "personalities in extremes."

His workshop will be in the form of an extended lecture where he will discuss craft as it relates to modernist aesthetic systems. Interaction among participants will provide a lively exchange of ideas as they relate to a variety of media in the crafts.

Descriptions of the remaining seven workshops will be in the next issue of *The Quarterly*. For further details regarding the lecture series, please call the Renwick Gallery at (202) 357-2531. For workshop information, call Mary George Kronstadt at (202) 966-7757.

### Workshop Registration Form

Name \_\_\_\_\_

Address \_\_\_\_\_

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

Day Phone \_\_\_\_\_ Evening Phone \_\_\_\_\_

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

- Full Series (Nine Workshops) at \$360 per person (\$315 for Alliance members)
- Individual Workshops at \$50 each, per person (\$45 for Alliance members)
- John McQueen, fiber, March 21
- Bruce Metcalf, jewelry, April 4
- Rudy Autio, clay, June 6
- Byron Temple, clay, June 13
- Silas Kopf, wood, September 12
- Didi Suydam, jewelry, September 19
- Jay Musler, glass, October 4
- Susan Plum, glass, October 17
- Stoney Lamar, wood, December 5

Priority will be given to full series subscribers before March 10, 1992. 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 Klingle Road, NW  
Washington, DC 20016



## News from the Alliance

by Melvin B. Eagle  
President

Well, we are into the double anniversary year and the celebrations are about to begin. The lead articles in this issue of *The Quarterly* outline our spring activities, including the auction and dinner event, scheduled for Saturday, April 25. We will also be inviting you to attend nine workshops and lectures to be given between March 25 and December 5. They will feature some of America's most respected craftspeople. These will all be stimulating and educational events.

Some thoughts about the dinners and auction. When we got together to plan the events that would be a focal point of our double anniversary, we agreed that we should make the occasion special and unique in the experience of the Alliance. Having had a number of dinners in the Renwick's Grand Salon over the years, we talked of different sites that might be possible. One suggestion was that we ask members of the Alliance to host dinners in their homes. We know that our members live in comfortable, art-filled environments and that an intimate dinner in such surroundings would be a wonderful way to share interests and experiences. Before we could decide to proceed, we asked for volunteers to find out whether there would be a shortage of hosts. As has always been the case with the Alliance, we had an outstanding response and went ahead with the plans. Surely, the dinners will be an exciting beginning to the evening.

Auctions can be one of the best ways to acquire contemporary craft objects. My wife, Lee, will vouch for the fact that I am a lover of bidding at auctions, almost to the point of addiction. My point of view is that auctions allow you to get all of the good aspects of competitions and gambling without any of the bad

results. If you win by bidding the most, you get to take home a work of art that you want; if you "lose" by not bidding the most, you have the fun of looking at the work, thinking about it as something you might want to own, and competing for it — and, in the end, you get to keep your money in your pocket. Thus, auctions are a kind of win-win entertainment.

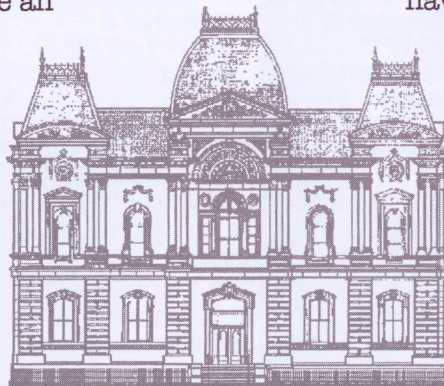
You will be pleased by the exceptional quality and range of the items that have been obtained for the auction. All of the craft media are represented. There will be several two-dimensional works by artists that are well known for their work in craft media as well. Many of the artists are in the permanent collection of the Renwick, while others are younger and, perhaps, new to you. In every case, however, their work is well known by those who organized the auction. There will also be a fabulous "Surprise Box" containing pieces made and contributed by Alliance members who are also working artists. Finally, you will have the opportunity to bid for a chance to tour the fantastic home of one of America's best known craftsmen and a generous patron of the arts, Jack Lenor Larsen.

Incidentally, our auctioneer, and the speaker at our Friday Caucus luncheon, will be Kathleen Guzman, President of Christie's East in New York. Her knowledge of contemporary crafts and extensive experience as an auctioneer will make the auction particularly lively and interesting.

Please make every effort to participate in as many of these upcoming events as possible. Having more people at an event produces more exchange of insights and information. Enthusiasm builds through involvement and contacts and the more cumulative enthusiasm we have in our organization, the more likely it is that we'll keep enjoying ourselves as we strive to reach our goals.

Thanks to those of you who responded to my request in the last *Quarterly* for names of friends and acquaintances to be approached in behalf of the Alliance. Our letters to those suggested have gotten an excellent response. As a result, our contributions

have been coming in at a record level. We have added nine new members to the Craft Leaders Caucus in the month of January — a very significant growth in the size of the group. In my next report, I will provide more details on the results of our solicitation efforts. In the meantime, thanks to all those who have answered our letters with contributions. You are greatly appreciated.



Inquiries about the James Renwick Alliance should be sent to:  
James Renwick Alliance  
6801 Winterberry Lane, Bethesda, Maryland 20817

## Renwick Gallery Public Programs

### March 12:

Creative Screen: "Pictures to an Exhibition," is a behind-the-scenes view of the creation of a major exhibition in Milan, Italy, of the paintings by American abstract artist Morris Louis. This documentary captures the intricate processes involved in exhibition preparation. (37 minutes) Free. At 11:00 AM and 12:15 PM.

### March 19:

Creative Screen: Repeat of March 12. Free. At 11:00 AM and 12:15 PM.

### March 22:

Illustrated Lecture: John McQueen, basketmaker, will discuss the use of written texts woven and plaited into his work. This lecture is presented in conjunction with the exhibition "John McQueen: The Language of Containment." The lecture is the first in a series of illustrated talks scheduled throughout the year under a generous grant from Patricia and Phillip Frost. Free. At 3:00 PM.

### March 27:

Illustrated Lecture: Allen Bassing, Renwick Gallery Public Programs Coordinator, will complete a two-part series on the interior designs of Frank Lloyd Wright, with an emphasis on furniture. Free. At noon.

### April 5:

Illustrated Lecture: Jeweler Bruce Metcalf will discuss his work, with particular emphasis on his miniature sculptures. Metcalf uses wood, metal

and plexiglass in images that are strongly contrasting and very contemporary in theme. This is the second in a series of illustrated lectures sponsored by a grant from Patricia and Phillip Frost. Free. At 3:00 PM.

### April 9:

Creative Screen: In the film, "With These Hands," eight craft artists express the thoughts, ideas and motivations behind their work and lifestyles. Featured are J.B. Blunk (wood sculpture), James Tanner (glass and ceramics), Paul Soldner (clay), Harry Nohr (wooden bowls), Dorian Zach (tapestries), Clayton Bailey (fantasy figures), Peter Voukos (clay) and Toshiko Takaezu (clay and fibers). (60 minutes) Free. At 11:00 AM and 12:15 PM.

### April 9:

Illustrated Lecture: Bonnie Miller, author of the recently published book "Out of the Fire," will give an overview of glass artists in the Pacific northwest. She will highlight early glass-blowing centers and illustrate present-day artists at work in their studios. Free. At 8:00 PM.

### April 10:

Illustrated Lecture: Allen Bassing, Renwick Gallery Public Programs Coordinator, will survey the wide variety of architectural styles in the United States from the 17th to 19th centuries. Free. At noon.

### May 2 & 3:

Craft Demonstrations: Traditional

## March, April, May 1992

basketmaker Joyce Schaum and contemporary basketmakers Darryl and Karen Arawjo will discuss the various materials and techniques they use in the fabrication of their baskets. Joyce Schaum's work has been influenced by the designs and constructions of Native American, Shaker and New England weavers; the Arawjo's feel their contemporary forms embrace the spiritual essence of traditional American basketry. These demonstrations are sponsored by a grant from the Pearl Rappaport Kaplan Endowment Fund. Free, in the Renwick's Palm Court. From 11:00 AM to 3:00 PM.

### May 7:

Creative Screen: "In Praise of Hands" offers candid glimpses of people in Canada, Finland, Japan, Mexico, Nigeria and Poland, showing how they create indigenous crafts. (27 minutes) "Why Man Creates" is an Academy-Award-winning film that explores the importance, difficulties and mystery of man's creativity, and gives a humorous history of the world man has created with his ideas. (25 minutes) Free. At 11:00 AM and 12:15 PM.

### May 8:

Illustrated Lecture: Allen Bassing, Renwick Gallery Public Programs Coordinator, will survey a wide variety of crafts and folk art used around the world to celebrate holidays and festivals. Free. At noon.

## More "Special Deliveries" in the Museum Shop

by Gary Wright

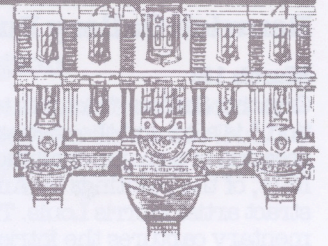
As winter loosens its icy grip, and the grey day doldrums begin to slip away, our thoughts begin to wander down the garden path that leads inevitably to the Renwick Gallery Museum Shop, where we find a host of happenings going on! "Special Delivery" continues its trek, wending its way through an extension into spring. Perhaps a bit too late for Valentine's — is love merely seasonal? — are sterling silver and petit point works in jewelry shaped like hearts. Early planners and true enthusiasts will hop aboard and shop early for Easter: colorful hand-dyed ties to match this year's eggs (marbleized ones for any egg professionals we might have in the audience), large baskets and laminated wood eggs to fill them. And don't forget the yin-yang dresser jars with crackle glaze!



Rumors run rampant as to the eventual content of the future — the distant, anxiously-awaited Textile Show, opening April 17. A fine field of fabric seems to be forming, featuring such fabulous favorites as ties, table linens, and baseball caps, not to mention scarves,

shawls and berets. Quilts, the very quintessence of textiles, will also make an appearance. Can embroidered pictures, therefore, be trailing far behind? Rugs of a varied sort, waxed linen baskets, and small pieced accessories, as well as pillows and dolls, will perhaps join the fray. All in all, it's safe to say, there will be plenty to warp and weft about beginning April 17th!

**Linda Shusterman Ceramics**, "Platter with Cut-Out Shapes," 20" x 3". From the continuation of "Special Delivery," a sales exhibit in the Museum Shop of the Renwick Gallery.



James Renwick Alliance  
6801 Winterberry Lane  
Bethesda, MD 20817

### The Washington Craft Show April 23-26

Only one of every twelve applicants was accepted into The Washington Craft Show, April 23-26, at the Departmental Auditorium, 1301 Constitution Avenue, NW. One hundred of America's premier craft artists will present their works in glass, metal, clay, wood, enamel, natural fibers and a variety of other materials many of us may not yet have thought of.

The 1992 Washington Craft Show

marks the 10th anniversary of the annual exposition, joining the James Renwick Alliance

10th anniversary celebration, and the 20th anniversary of the Renwick Gallery. Sponsored by the Smithsonian Women's Committee, The Washington Craft Show benefits special projects at the Smithsonian Institution.



**Robert Sunday**, "Burl Maple #39," 8" x 10".  
From The Washington Craft Show, April 23-26.